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ON FREE VIEW
AT THE AMERICAN ART GALLERIES
MADISON SQUARE SOUTH, NEW YORK
BEGINNING WEDNESDAY, APRIL 9TH, 1913
AND CONTINUING UNTIL THE DATE OF SALE

COLLECTION
OF THE AMATEURS
MR. WALTER MANCHESTER
AND
MISS IDA M. MANCHESTER
OF BERKELEY, CALIFORNIA

TO BE SOLD AT UNRESTRICTED PUBLIC SALE
ON WEDNESDAY AND THURSDAY AFTER-
NOONS, APRIL 16TH AND 17TH
AT 2.30 O'CLOCK
AND THURSDAY EVENING, APRIL 17TH
AT 8.15 O'CLOCK
AT THE AMERICAN ART GALLERIES
MADISON SQUARE SOUTH
NEW YORK

CATALOGUE
OF THE
ORIENTAL ART OBJECTS
FINE JAPANESE COLOR PRINTS, ETCHINGS
AND ENGRAVINGS BY REMBRANDT, DÜRER
AND OTHERS, WATER COLORS BY
J. M. W. TURNER, AND PAINTINGS
AND DRAWINGS

COLLECTED BY THE AMATEURS

MR. WALTER MANCHESTER
AND
MISS IDA M. MANCHESTER
OF BERKELEY, CALIFORNIA

TO BE SOLD AT UNRESTRICTED PUBLIC SALE
ON THE DATES HEREIN STATED

THE SALE WILL BE CONDUCTED BY
MR. THOMAS E. KIRBY
OF
THE AMERICAN ART ASSOCIATION, MANAGERS
MADISON SQUARE SOUTH
NEW YORK
1913



CONDITIONS OF SALE

1. *The highest Bidder to be the Buyer, and if any dispute arise between two or more Bidders, the Lot so in dispute shall be immediately put up again and re-sold.*

2. *The Auctioneer reserves the right to reject any bid which is merely a nominal or fractional advance, and therefore, in his judgment, likely to affect the Sale injuriously.*

3. *The Purchasers to give their names and addresses, and to pay down a cash deposit, or the whole of the Purchase-money, if required, in default of which the Lot or Lots so purchased to be immediately put up again and re-sold.*

4. *The Lots to be taken away at the Buyer's Expense and Risk within twenty-four hours from the conclusion of the Sale, unless otherwise specified by the Auctioneer or Managers previous to or at the time of Sale, and the remainder of the Purchase-money to be absolutely paid, or otherwise settled for to the satisfaction of the Auctioneer, on or before delivery, in default of which the undersigned will not hold themselves responsible if the Lots be lost, stolen, damaged, or destroyed, but they will be left at the sole risk of the purchaser.*

5. *While the undersigned will not hold themselves responsible for the correctness of the description, genuineness, or authenticity of, or any fault or defect in, any Lot, and make no Warranty whatever, they will, upon receiving previous to date of Sale trustworthy expert opinion in writing that any Painting or other Work of Art is not what it is represented to be, use every effort on their part to furnish proof to the contrary; failing in which, the object or objects in question will be sold subject to the declaration of the aforesaid expert, he being liable to the Owner or Owners thereof for damage or injury occasioned thereby.*

6. *To prevent inaccuracy in delivery, and inconvenience in the settlement of the Purchases, no Lot can, on any account, be removed during the Sale.*

7. *Upon failure to comply with the above conditions, the money deposited in part payment shall be forfeited; all Lots uncleared within one day from conclusion of Sale (unless otherwise specified as above) shall be re-sold by public or private sale, without further notice, and the deficiency (if any) attending such re-sale shall be made good by the defaulter at this Sale, together with all charges attending the same. This Condition is without prejudice to the right of the Auctioneer to enforce the contract made at this Sale without such re-sale, if he thinks fit.*

8. *The Undersigned are in no manner connected with the business of the cartage or packing and shipping of purchases, and although they will afford to purchasers every facility for employing careful carriers and packers, they will not hold themselves responsible for the acts and charges of the parties engaged for such services.*

THE AMERICAN ART ASSOCIATION, MANAGERS.
THOMAS E. KIRBY, AUCTIONEER.

CATALOGUE

FIRST AFTERNOON'S SALE
WEDNESDAY, APRIL 16, 1913
AT THE AMERICAN ART GALLERIES

BEGINNING AT 2.30 O'CLOCK

(PROPERTY OF MR. WALTER MANCHESTER)

JAPANESE PORCELAINS

1—MINIATURE KAGA CUP

2⁰⁰ — Octagonal. Plain red ground with gold decoration of the symbols of long life.

2—PAIR JAPANESE PORCELAIN SAUCERS

1⁵⁰ — Penciled blue leaves, red and gold flowers, on a white ground; delicate coloring.

3—PAIR JAPANESE PORCELAIN SAUCERS

Scattered emblems in delicate colorings and penciled gold.

4—KAGA CUP AND SAUCER

4⁰⁰ — Red and gold bands, with blue and white diapered bands.

5—PAIR UNUSUAL KUTANI SMALL PLATES

1⁵⁰ — Octagonal. Tigers, with green leaves and peonies and finely penciled fret pattern and other ornament. Red and gold and bright green.

6—FIVE KAGA SAKE CUPS

4⁰⁰—Red and gold panels, with maroon-colored floral sprays on a white gold-specked ground.

7—SMALL WHITE TREFOIL DISH

3⁰⁰—Tripod; old Japanese ivory-white crackle porcelain, with duck in water in colors. Angles tipped with green leaves. Has teakwood stand.

8—KAGA TEAPOT

2⁰⁰—Pipkin form. Sparrows and border designs penciled in black and gold on a red ground.

9—SMALL OVIFORM VASE

1⁵⁰—Mikawa-uchi. Eighteenth century. Scattered emblems and clouds, delicately painted in underglaze blue, coral red and gold.

Height, 3 $\frac{3}{4}$ inches.

10—COVERED BOX

2⁵⁰—Fine old Nabeshima. Conventional decoration penciled in gray, blue, green and gold on a white ground.

Height, 3 $\frac{1}{2}$ inches.

11—PAIR ARITA DISHES

4⁰⁰—Green clouds and red flowers in white center panels. Deep, curved, blue scroll borders.

Length, 8 inches; width, 4 inches.

12—COVERED RICE BOWL

9⁰⁰—Hizen. Seventeenth century. Dark blue grasses with red and green flowers on white ground. "Première qualité coloriée."

Diameter, 4 inches.

13—SQUARE DISH.

Seiji ware. Central landscape in green, blue, violet and red. Diapered border with narrow panels of fruit and leaves.

7¼ inches square.

14—SQUARE KUTANI BOWL

Red all-over designs with foliated white panels of playing children, in blue and other colors.

Height, 3¼ inches.

15—PAIR OF PLATES

Kakeyemon. Seventeenth century. White ground. Blue rocks, with birds, flowers and grasses in scarlet and green. Indented edges.

Diameter, 8 inches.

16—NABESHIMA DISH

Floral spray in orange, green and blue, and bands of wave pattern in underglaze blue.

Diameter, 8½ inches.

17—OLD IMARI PLATE

Border of alternate dark blue and red medallions, interspersed with floral patterns. Natural sprays in the center crossed by dark blue and gold bands.

Diameter, 10 inches.

18—IMARI PLATE

Scalloped edge. Pine tree, bird, and white foliated panels, in a conventional border of many colors, and gilding.

Diameter, 9½ inches.

19—OLD IMARI PLATE

Borders of alternate dark blue and red circles, interspersed with blue and red flowers, with gold. Natural sprays in the center crossed by dark blue and gold bands on white ground.

Diameter, 10 inches.

20—POLYGONAL DEEP PLATE

5⁰⁰—
Kakeyemon. Seventeenth century. Buff rim, green bamboo tree, red birds, and floral patterns in red, green and blue.

Diameter, 8¾ inches.

21—PAIR OLD IMARI DISHES

7⁰⁰—
Bold floral sprays in orange, green and blue.

Diameter, 8½ inches.

22—IMARI PLATE

3⁵⁰—
Pierced edge. Central vase of peonies and floral borders in various brilliant colors and gilding.

Diameter, 9½ inches.

23—PAIR LARGE PORCELAIN PLATES

2 2⁰⁰—
Kakeyemon. Seventeenth century. Hawthorn tree; flowers and flying birds on one, scattered floral sprays on the other, in various colors. Narrow conventional borders with foliated inner edges.

Diameter, 12 inches.

24—COVERED RICE JAR

1 0⁰⁰—
Mokubé (?). Coral-red ground, with an elaborate decoration of numerous figures, sacred elephant and ceremonial and festive gatherings, in brilliant tones of green and yellow and gilding.

Height, 7½ inches.

25—FINE OLD IMARI GINGER JAR

5 7⁵⁰—
Covered with leaves, branches and dark blue "Ki-lin," intermingled with Hōwō birds and peonies, in red, blue and gold on a white ground. Has carved teakwood cover and stand.

Height, 8½ inches.

JAPANESE BLUE AND WHITE PORCELAINS

26—SMALL DOHACHI PERFUME BOX

Diamond shape with pointed cover. Gourds in outline and dark blue.

27—SAKE POT

Storks and emblems in underglaze blue.

28—THREE BLUE AND WHITE SAUCERS

Seated figure and garden scene in center. Floral borders.

29—BLUE AND WHITE PERFUME BURNER

Mikawachi. Conventional border finely penciled round the base. Ivory lid.

30—BLUE AND WHITE BOWL

Decoration of Tokugawa crests in dark blue circles, penciled in brilliant blue.

Diameter, 4½ inches.

31—BLUE AND WHITE TRIPOD PERFUME BURNER

Fine old Kyōto. Bamboo, pine, and blossoming plum in dark cobalt-blue. Has teakwood lid with chalcedony knob.

32—SMALL CYLINDRICAL TRIPOD JAR

Nabeshima. Landscape and river view in underglaze blue. Has carved teakwood lid with crystal knob.

Height, 3 inches.

33—BLUE AND WHITE DISH

On low foot. Decoration of millet, finely painted in two shades of blue. Symbols on the outer edge.

Diameter, 6 inches.

34—BLUE AND WHITE BOWL

150
Mikawachi. Three Imperial crests in blue outline, upon a light blue diagonal trellis of bamboo boughs, with dark blue leaves and sparrows interspersed.

Diameter, 4½ inches.

35—SQUARE BLUE AND WHITE BOX

600
Dome lid. Opaque blue ground, with butterflies and cloud forms in reserve.

36—BLUE AND WHITE BOX

500
Shaped as an obi knot. Opaque blue ground, with peonies and scrolls in reserve.

37—IMARI BLUE AND WHITE OCTAGONAL DISH

300
Two dragons in combat over the water, cloud forms and emblem in center, and diapered borders with white blossoms. Pointed buff edge.

Width, 8 inches; length, 11¼ inches.

38—IMARI BLUE AND WHITE PLATE

300
Floral spray and rocks in white center. Outer border with peony and scroll design. Scalloped edge.

Diameter, 10 inches.

OLD AND MODERN SATSUMA
DECORATED AND UNDECORATED SPECIMENS

39—SMALL SATSUMA COVERED VASE

400
Oviform, with foliated base. Elaborately brocaded ground, with three panels enclosing floral sprays. Carved silver lid, topped with a natural peony blossom in full relief.

Height, 3½ inches.

40—OLD SATSUMA COVERED BOX

4⁰⁰ Shaped as a lotus bud, covered with blue enamel. Decoration, three medallions filled with flowers and grasses, in various colors and gilding on a finely crackled ground. Impressed mark Ninsei.

Diameter, $2\frac{1}{4}$ by $2\frac{1}{2}$ inches.

41—SATSUMA SMALL KORO

3⁰⁰ Rich green ground, scattered with black spots and red and blue archaic scrolls. Pierced silver lid.

42—SATSUMA PERFUME BOX

3⁰⁰ Crackled glaze, decorated in warm tan shades with ranges of hills intermingled with white blossoming trees. Signed: Kenzan.

43—OLD SATSUMA SMALL TEAPOT

9⁰⁰ Kinkozan. Seventeenth century. Square, with flat top and round lid. Rich gray-brown crackle, with hanging sprays of bamboo and plum blossoms in bright blue and green. Braided wire handle.

44—OLD SATSUMA TEA-JAR

3⁵⁰ Highly glazed in cream white and finely crackled, showing the biscuit toward the base, but glazed underneath. Ivory lid.

Height, 3 inches.

45—OLD SATSUMA TEAPOT

7⁰⁰ Kinkozan. Seventeenth century. Square at one end, with slightly curved sides merging into the pointed spout at the other and flattened below. An exposed horizontal strainer across the pointed end; flat lid with a T-shaped knob. Decoration, blue reeds and brown dragon-flies. Twisted handle branching to one side. Finely crackled brown glaze.

Length, $4\frac{3}{4}$ inches.

46—SMALL BOWL

2⁰⁰— Gray even crackle. Panels with flowers, ornament and upper border roughly sketched in dark brown brush strokes. Has teakwood stand.

47—OLD SATSUMA SMALL TEAPOT

1⁵⁰— Globular, with five conventional blossoms in red, green and blue enamels and gilding over a light brown glaze which is minutely crackled throughout. Dragon handle touched with green enamel and gold.

48—OLD SATSUMA KORO

26⁰⁰— In form of a rabbit, with silver ears for the cover.

49—MODERN SATSUMA GLOBULAR BOTTLE

4⁸⁰— Wreathed with gold and green crests and Hōwō birds. Also a brocaded collar in gold and delicate colors. Fine even crackle. By Tozan. Has teakwood stand.

50—SATSUMA SMALL TRIPOD KORO

5⁰⁰— Flattened globular shape. Floral panels, richly brocaded in enamels and gilding, with reserve of chrysanthemums. Has silver lid.

51—OLD SATSUMA TEA-BOWL

7⁰⁰— Undecorated. Covered with a warm old-ivory crackle of fine quality. Has teakwood stand.

52—MODERN SATSUMA KORO

10⁰⁰— Globular shape on tripod. Thickly hanging sprays of flowers in many colors, enriched by gold. Brocade border underneath in black and gold. Silver domed cover, in champ-levé. By a pupil of Meizan.

53—OLD SATSUMA OVIFORM JAR

7⁰⁰—
Long panels, brocaded and diapered in rich colors and gold.
Pierced and repoussé chased silver lid. Has carved teak-
wood stand.

Height, 4½ inches.

54—MODERN SATSUMA TEA-BOWL

5⁰⁰—
Microscopically and skilfully decorated. The inner and
outer surface covered with blossoms and flowers and medal-
lions enclosing many minute figures. Jeweled and brocaded
upper border. By a pupil of Meizan.

55—OLD SATSUMA TEA-BOWL

12⁰⁰—
Minutely crackled brown glaze. Conventional scrolls on the
lower portion, filled with brocade designs in gold and colors.
Sprays of flowers above, outside and in.
From the De Goncourt Collection, Paris.

Diameter, 4½ inches.

56—OLD SATSUMA TEA-BOWL

25⁰⁰—
Various colored stripes narrowing toward the base and
groups of spirals inside and out, applied over a minutely
crackled old ivory glaze. Has teakwood stand.

Diameter, 4½ inches.

57—OLD SATSUMA BOWL

12⁰⁰—
Creamy white crackle glaze. The outer surface decorated
with three groups of flowers in landscape and the inner
with a handsome fringed border; three crests of the Prince
of Satsuma; all in rich colors enhanced by gilding. Un-
derneath the foot in dark blue the crest of the Prince of
Satsuma and inscription in gold.

Diameter, 6¼ inches.

58—OLD SATSUMA DISH

4⁰⁰— Resembling one overlying another. The under one of plain blue enamel; on the other, hanging sprays of cherry blossoms, and swastika fret, delicately painted in red, blue and gilding over a soft cream-white crackle glaze.

59—SATSUMA PEAR-SHAPED JAR

5⁰⁰— With its original stopper. Even gray crackle, with brown storks in flight and blue pine branches in outline. By Tai San.

Height, 4 inches.

60—OLD SATSUMA TEAPOT

4⁰⁰— Dome shape, thickly covered with small plum blossoms in red, blue and gold, artistically executed over a minutely crackled glaze.

61—OLD SATSUMA TEAPOT

4⁰⁰— Cone-shaped. Decorated with circular fans, cords and tassels, with upper and lower rosette bands in light blue and other enamels over a minutely crackled brown glaze.

62—OLD SATSUMA TRIPOD TEAPOT

5⁰⁰— Fluted to represent a chrysanthemum blossom from which, underneath, the handle or stalk emerges. Decorated with small sprays of chrysanthemums painted in red and other colors upon a crackled gray glaze. Brocade bands round the neck and stopper in brilliant enamels.

63—OLD SATSUMA TEAPOT

7⁰⁰— Pear shape. Covered with a rich brown glaze which is minutely crackled throughout. Has small engraved silver stopper.

Height, 5 inches.

64—MODERN TRIPOD TEAPOT

21⁰⁰

Flattened body, which is entirely covered with many panels of various subjects on a gold speckled ground. Gold fret and rosette borders round the lid, and underneath are three sprays of colored flowers on the finest crackled glaze. High arched silver handle. A fine specimen of Meizan's work.

65—OLD AWATA TEAPOT

2⁰⁰

Pipkin form. Enameled dancing figures in grotesque masks. Upper and lower bands painted in red. Signed by Bizan.

66—OLD SATSUMA TEAPOT

3⁰⁰

Undecorated. With straight neck and long spout. Covered with a brown crackle glaze. Has teakwood stopper.

67—SATSUMA SQUARE KORO

7⁰⁰

On four protruding and pointed feet and with two rudimentary handles. In two indented panels are dainty flowers and wicker fences delicately painted in red, blue and gold, and on the two sides are rich brocade bands and borders. A golden gourd in relief on a square lid bordered with fret pattern. Signed by Hododa.

68—SATSUMA TRIPOD KORO

15⁰⁰

Formed as a lotus blossom with sharply pointed petals which are decorated in blue and yellow enamels. Broad flat top, of a light green and gold scroll design, with colored flowers, and a pierced circular lid representing the seed pod. An under-hand of petals in brilliant enamel, with green feet. Has carved teakwood tall stand.

69—WALL FLOWER VASE

3⁰⁰

In the form of a Japanese gift favor. Gray glaze with brocade decoration all over in enamel colors and gilding, tied round the center with knotted bow, in full relief. Old Kutani. (Repaired.)

Length, 11½ inches.

70—OLD KYOTO BOTTLE

3⁰⁰ Globular with slender straight neck. Covered with a brown crackle glaze and decorated with two Tokugawa crests in gold.

Height, 6¼ inches.

71—OLD SATSUMA SAKE BOTTLE

5⁰⁰ With flange lip. Decorated with blue and brown pine sprays in outline.

Height, 6¼ inches.

72—OLD KYOTO SAKE BOTTLE

5⁰⁰ Tall form with short neck. Decorated with hanging sprays of pink blossoms and buds in relief enamels.

Height, 6¼ inches.

73—OLD SATSUMA PLATE

6⁰⁰ Decoration, a simple spray of jonquils in brilliant enamel colors and gilding. Soft ivory-white crackle ground bordered with disks in low relief.

From the collection of Dr. Ernest Hart, London.

Diameter, 8¼ inches.

74—AWATA TRIPOD SPICE BOILER

4⁰⁰ Gourd form in double tiers, with pierced "Ki-lin" handles. Striped in panels with bamboo stalks interspaced with hawthorn sprays and Imperial crests in delicate blue and green enamels, enriched by gilding.

5 by 5½ inches.

75—SATSUMA COVERED JAR

6⁰⁰ In the form of a temple bell. Bosses round the shoulder. Rich brocade design and narrow panels and bands in brilliant enamel colors and gilding. Pierced cover with handle of united dragons.

Height, 7 inches.

76—OLD SATSUMA TEAPOT

1300
Cylindrical, in design of a rolled scroll tied with cord. Richly and profusely decorated with brocade designs in brilliant enamels enriched by gilding. Spout tipped with a rooster's head.

Height, 6½ inches.

77—LARGE NINSEI JAR

1750
Globular shape with bale. All-over decoration of scroll design, in bright green and gold, with blue and gold rosettes, and encircled with foliated medallions enclosing red and yellow rosettes upon alternate grounds of the glaze and blue enamel. The lid surmounted by a spray of bursting pomegranates, modeled in full relief.

From the collection of Dr. Ernest Hart, London.

Height, 11 inches; diameter, 9 inches.

78—LARGE OLD SATSUMA VASE

3000
Tall hexagonal form, with short neck and receding base. Decoration, six long panels, each containing a single standing figure in brilliant enamels. Neck and shoulder encircled with light blue bands and striped with green and yellow flowers on a red ground. Even crackle.

Height, 14 inches.

JAPANESE TEA JARS AND VARIOUS OBJECTS

79—GLOBULAR TEA-JAR

700
Old Bizen. Dull brown glaze, with tan-color spots.

80—GLOBULAR TEA-JAR

500
Old Higo. Dull iron-rust glaze, with an overrunning glaze of brown.

81—RARE TEA-JAR

18⁰⁰ Undulating in rings from top to bottom: A brilliant dark brown glaze over a rich red paste of the finest quality flecked with iridescent green and blue spots. Ivory lid, and green knitted silk bag to fit.

82—OLD TAMBA CYLINDRICAL TEA-JAR

9⁰⁰ Coated with a mottled brown glaze of brilliant opaque quality. Has ivory lid.

83—OVIFORM TEA-JAR

16⁰⁰ Invested with an apple-green glaze of opaque quality. Has ivory lid.

84—OLD JAPANESE PORCELAIN BOTTLE

6⁰⁰ Pentagonal shape, with short neck and circular base. Invested with a sapphire-blue glaze of brilliant uniform quality.

Height, 3¼ inches.

85—OLD BIZEN TRIPOD KORO

8⁰⁰ In fine dark brown clay, finely carved with dragons, clouds and brocade designs, in slight relief. Has silver lid.

86—FINE IDZUMO SMALL VASE

3⁰⁰ Enameled with a brilliant dark brown glaze splashed with tea color.

Height, 3½ inches.

87—TRIPOD KORO

13⁰⁰ Globular shape. Enameled with a celadon glass in imitation of old Seiji ware. Chased and openwork silver lid.

Height, 4¼ inches.

88—OLD JAPANESE TEA-BOWL

3¹⁰ Gray crackle glaze. Mark impressed of a wheel and finger-mark.

Height, 4½ inches; diameter, 3 inches.

89—OLD TAKATORI TEA-BOWL

17⁰⁰—Cone shaped. Dark blue-green glaze on the outer surface, which is flecked and mottled with grayish yellow. On the inner surface a glaze of russet brown and a large dragon-fly in light gray with a dark brown outline.

Diameter, 4¾ inches.

90—OLD KISHIU TEAPOT

6⁰⁰—Modeled in the form of a section of bamboo and coated with a glaze of brilliant green, mottled and splashed with yellow and purple.

Height, 7 inches.

91—SEIJI QUADRILATERAL JAR

8⁰⁰—Tree peonies, butterflies, rocks and grasses carved in relief in the paste under an opaque sea-green celadon glaze. Has carved teakwood stand.

Height, 5½ inches.

(PROPERTY OF MISS IDA M. MANCHESTER)

CABINET OBJECTS

92—PAIR OF MINIATURE VASES

6⁰⁰—Modern Satsuma. Microscopically decorated with figures of Japanese dyers, hanging and displaying strips of their product. Signed by Meizan.

93—OLD SATSUMA MINIATURE KORO

3⁰⁰—Undecorated. Cream glaze, with seated dog on the lid and two scroll handles.

94—OLD SATSUMA GOURD-SHAPED BOTTLE WITH STOPPER

3⁰⁰—Decoration of chrysanthemum blossoms, in brilliant enamel colors and gilding, with neck and stopper in blue enamel.

Height, 4 inches.

95—PAIR MODERN SATSUMA MINIATURE BOTTLES

6⁰⁰— Decoration of children's procession in enamel colors and gilding. Chrysanthemum flowers round the shoulders. Signed by Meizan.

96—PAIR OLD SATSUMA FIREFLY CAGES

22⁰⁰— Pierced basket design. Rich decoration representing a printed cloth or brocade, knotted round the handles, in various colored enamels and gilding.

97—PAIR MODERN SATSUMA MINIATURE BEAKERS

12⁰⁰— Decorated with miniature figures, floral motives and brocade patterns, delicately penciled in enamel colors and gilding. Signed by Meizan.

Height, 3¾ inches.

98—PAIR MINIATURE GOURD BOTTLES

16⁰⁰— Nankin porcelain. Decorated in underglaze blue. Have carved teakwood stands.

99—PAIR EGGSHELL CUPS AND SAUCERS

12⁰⁰— Old Chinese. Long Elizas and floral sprays in dark blue. Cheng-hua mark.

100—SMALL BLUE AND WHITE TEAPOT

3⁰⁰— Dragons in dark blue. Signed by Makuza Kozan.

101—PAIR SMALL SACRIFICIAL CUPS

14⁰⁰— Chinese semi-eggshell porcelain. Dragon medallions in fine underglaze blue. Six-character mark of K'ang-hsi.

102—PAIR EGGSHELL WINE CUPS

13⁰⁰— Lotus plants in yellow and underglaze blue. Six-character mark of K'ang-hsi period.

103—PAIR OF SMALL BLUE AND WHITE PLATES

46⁰⁰ Soft-paste type. Landscape medallions and conventional borders in two shades of underglaze blue. Ch'ien-lung period.

104—BLUE AND WHITE BOWL

5⁰⁰ Semi-eggshell porcelain of the K'ang-hsi period. Chinese garden scene with figures painted in fine underglaze blue. Character mark of the period and a Chinese inscription.

Diameter, 4½ inches.

105—BLUE AND WHITE BOTTLE-SHAPED VASE

32⁵⁰ Of the Ch'ien-lung period and soft-paste type. Flowers and foliated scrolls in dark blue, and borders of gadroons and palmettes in two shades of underglaze blue. Has teak-wood stand.

Height, 5½ inches.

106—IVORY NETSUKE

8⁰⁰ The Six Poets. Signed by Isesai Naomitsu.

FINE OLD AND MODERN JAPANESE
CARVINGS

107—IVORY NETSUKE

19⁰⁰ Palanquin and seated lady within, monkey and Oni carriers. Emblems on the roof. Subject, Kintoki. Signed by Shinsai.

108—IVORY NETSUKE

13⁰⁰ Pair of clam shells, half open, with Benten and fish seated within. Signed by Mitsu oh.

109—IVORY NETSUKE

27⁵⁰ Daruma, stretching, and two annoying Oni. Signed by Kigiyoku.

110—IVORY NETSUKÉ

18⁰⁰— Oni rowing a lotus-leaf boat, intricately carved. Signed by Giyokugetsu.

111—IVORY NETSUKÉ

10⁰⁰— Kwanon seated on a rock, regarding a child's offering at her feet. Signed by Itsukosai.

112—JAPANESE IVORY CARVING

16⁰⁰— A blind man with child and monkey. Signed by Seizan.

113—JAPANESE IVORY CARVING

21⁰⁰— A gardener with potting plants. Signed by Seikoku.

114—JAPANESE IVORY CARVING

20⁰⁰— A fisherman with basket of abalone shells. Signed by Muneshige.

Height, 2¾ inches.

115—JAPANESE IVORY CARVING

27⁵⁰— A processional car surmounted by a minute figure of Kwanon, drawn by an ox and surrounded by dancing skeletons and Oni. Subject: Gionmatsuri, by Mitsuchika.

Height, 2½ inches.

116—JAPANESE IVORY CARVING

16⁰⁰— A boy propelling a laden pontoon.

Length, 4½ inches.

117—IVORY NETSUKÉ

17⁰⁰— A recumbent ox, beside him a sleeping child. Signed by Tomotada.

Length, 2¾ inches.

118—JAPANESE IVORY CARVING

27⁵⁰— A cooper at work, his child at play. Signed by Okawa Muneyasu.

119—JAPANESE IVORY CARVING

21⁰⁰ The dollmaker admiring a specimen of his work. Signed by Muneyoshi.

Height, 3½ inches; width, 2¾ inches.

120—JAPANESE IVORY CARVING

67⁵⁰ A seated male figure playing samisen. Signed Okawa Munetami.

Height, 4 inches

121—JAPANESE IVORY CARVING

25⁰⁰ A window-frame maker at work. Signed by Okawa Seiko.

Height, 2½ inches; width, 3½ inches.

122—JAPANESE IVORY CARVING

40⁰⁰ A rat hunter killing a rat which has lodged on a window-screen. Signed by Okawa Munenobu.

Height, 3 inches; width, 2⅞ inches.

123—JAPANESE IVORY CARVING

47⁵⁰ Japanese and child, the former preparing vegetables. Signed by Sei-ko.

Height, 2½ inches; length, 3 inches.

124—JAPANESE IVORY CARVING

43⁰⁰ A fencing master holding a single-stick (Geken). Signed by Okawa Sizuyasu.

Height, 3¼ inches; width, 3 inches.

125—JAPANESE IVORY CARVING

135⁰⁰ Representing a mammoth cockle-shell into which numerous dwarf figures are attempting to climb and are meeting with various mishaps. A legendary subject intricately carved by Giyokasui.

Height, 2½ inches; width, 3½ inches.

126—JAPANESE IVORY CARVING

60⁰⁰

A fagot gatherer and his son. Signed by Seiga.

Height, 4 inches.

127—IVORY CARVING

110⁰⁰

Chinese puzzle ball. Hollow, containing seven others within, each one rotating, and carved and pierced with a net pattern. Ivory stand for the same, with four scroll feet.

From the private collection of the Chinese Premier, Li Hung Chang.

128—JAPANESE TOBACCO POUCH

16⁰⁰

All-over floral design in twisted silks of various colors, in satin and knot stitch. Mounted with a gold clasp and has a carved ivory button-shaped netsuke and amethyst ojime.

129—JAPANESE SMALL MARBLE BALL

17⁰⁰

Mottled rose and white. Has teakwood stand.

Diameter, 2 inches.

130—JAPANESE ROCK CRYSTAL BALL

57⁵⁰

Showing prismatic colors. On tall carved teakwood stand.

Diameter, 4 inches.

131—JAPANESE YELLOW CRYSTAL CUBE

10⁰⁰

Clear texture. Rounded edges. Has lacquer stand.

$2\frac{3}{4}$ inches square.

132—MINIATURE CUP AND SAUCER

2⁰⁰

In Canton enamel, of floral form, with *Shou* in blue, and landscape, dragons, scrolls and border designs in various colors.

133—PAIR MINIATURE CUPS AND SAUCERS

5⁰⁰

Canton enamel. *Shou*, archaic dragons, ornaments and symbols penciled in various colors and gold.

134—OCTAGONAL SAUCER

3⁰⁰— Chinese porcelain. Radiating panels of red and green flowers on a white ground, with a blue and white border.

Diameter, 5 inches.

135—JAPANESE ENAMEL VASE

2⁰⁰— Oviform bottle-shape. Sprays of pink and green thistles upon a plain shaded green ground. By Namikawa Sosuke of Kyōto.

Height, 3¼ inches.

136—PAIR OLD JAPANESE CLOISONNÉ ENAMEL SAUCERS

15⁰⁰— Blue and red central squares and borders upon a white ground.

Diameter, 4¾ inches.

137—MODERN SATSUMA BOWL

5⁰⁰— Decoration of fans on the outer surface and a spiral of chrysanthemums and scattered butterflies on the inner surface. Signed by Meizan.

Diameter, 3¼ inches.

138—MODERN SATSUMA BOWL

5⁰⁰— The outer surface embellished with a decoration known as the "Thousand Flowers" and the inner surface with "A Thousand Butterflies," all executed with microscopic precision. Signed by Meizan.

139—MODERN SATSUMA BOWL

4⁰⁰— Similar embellishment to that of the preceding bowl, No. 138. Signed by Meizan.

Diameter, 3¾ inches.

140—MODERN SATSUMA BOWL

10⁰⁰— Decoration of the exterior surface consists of numerous fan designs, and on the inner surface spirals of chrysanthemums, symbols and other designs, all exquisitely painted in enamel colors and penciled gold. Signed by Meizan.

Diameter, 4½ inches.

141—MODERN CLOISONNÉ ENAMEL JAR

70^o
Oviform with cover. Decorated with scattered floral medallions and blossoms upon a deep royal blue plain ground. Signed by Namikawa. Has teakwood stand.

Height, $4\frac{3}{4}$ inches.

142—OLD CHINESE CLOISONNÉ VASE

1750^o
Conventional all-over design of rich red peonies and leafy scrolls upon a brilliant turquoise ground. Ch'ien-lung (1736-1795).

Height, 6 inches.

143—CHINESE SENTOKO BRONZE VASE

1250^o
Tall cylindrical form with monster-head handles. Yellow patina and thickly covered with gold inlays. Has carved teakwood stand.

Height, 6 inches.

144—PAIR CAMELLIA-LEAF GREEN SAUCERS

2200^o
Brilliant uniform glaze on both sides. Seal mark of Ch'ien-lung (1736-1795).

Diameter, $5\frac{1}{2}$ inches.

145—COVERED CLOISONNÉ BOX

1600^o
Chrysanthemum-flower shape. Decoration of medallions representing all the flowers of Japan, with a surrounding central band of conventional ornament. A black ground covered closely with scattered emblems and small fine wire scrolls. Finest workmanship. By Namikawa Yasuyuki of Kyōto. Has delicate carved wood stand.

Diameter, $5\frac{3}{4}$ inches.

146—MODERN SATSUMA PLATE

1000^o
Decoration, a double spiral of chrysanthemum blossoms in various colors and penciled gold. Edged with a rosette border. Very fine work by Meizan; signed.

Diameter, $8\frac{1}{4}$ inches.

147—SUPERB JAPANESE TRAY

42⁵⁰ Skilfully produced in carved mother-of-pearl. Representing a large chrysanthemum flower flattened, entirely made in layers of various colored pearl. Scattered sprays, bee and butterflies in relief on the obverse, and tendrils and leaves on the reverse, forming feet.

Length, 9½ inches; width, 8 inches.

(PROPERTY OF WALTER MANCHESTER)

CABINET OBJECTS

148—PAIR CANTON ENAMEL WINE CUPS

2⁰⁰ Decoration of seated figures in landscape.

149—PAIR CANTON ENAMEL SMALL TRAYS

3⁰⁰ Indented corners. Decorated with central *Shou*, surrounded by colored flowers and symbolical bats in brilliant colors on a lavender ground.

4 inches square.

150—TWO SMALL CUPS

5⁰⁰ One square and one pentagonal, with re-curved angles and single handles. White panels in *famille-verte* decoration.

151—SMALL CHINESE PORCELAIN TEAPOT

2⁰⁰ With top handle. Globular, with projecting white bosses round the top. Foliated panels and sprays, in red, green and gold.

152—OLD CLOISONNÉ ENAMEL TEA-JAR

3⁰⁰ Symbols and conventional ornaments in various low tones on a turquoise-blue ground. Has lacquered stand.

Height, 4 inches.

153—CANTON ENAMELED TRAY

300 With open bamboo rim. Sprays of pink flowers on a turquoise-blue ground.

Length, 8½ inches.

154—OLD KUTANIA TEAPOT

400 Globular. Landscape in brilliant violet. Green and black enamels. Green spout and wicker handle.

155—PAIR JAPANESE ENAMEL VASES

2000 Graceful bottle shape. Decorated with the plum branch, showing night effect with the moon and mist on one, and pink blossoms on the companion vase upon a shaded gray ground. By Namikawa Sosuke of Tokyo. Have teakwood stands.

Height, 7½ inches.

156—PAIR JAPANESE PORCELAIN VASES WITH COVERS

350 Tall and slender. Dark blue bamboo trees and red flowers on a lavender-blue ground.

Height, 7¾ inches.

157—OLD CLOISONNÉ ENAMEL VASE

600 Decoration of dragons, clouds and lotus petals in colors on a rich blue ground. Has teakwood stand.

Height, 4½ inches.

158—OLD CLOISONNÉ ENAMEL VASE

1100 Decoration of Hōwō birds, sprays and lotus petals, in pink and green, upon white ground. Has a carved teakwood stand.

Height, 6 inches.

CHINESE, JAPANESE AND EUROPEAN METAL- WORK

OLD AND MODERN SPECIMENS

159—OLD IRON SWORD GUARD

2⁰⁰ Pierced conventional ornament with scalloped edge.

160—OLD IRON SWORD GUARD

3⁰⁰ Sculptured waves in openwork. Signed by Mitsu Yoshi.

161—OLD IRON SWORD GUARD

6⁰⁰ Floral shape. Pierced and sculptured design of stork and blossoming plum tree with gold inlay. Signed by Shigemasa.

162—OLD IRON SWORD GUARD

3⁰⁰ With close all-over pierced pattern and gilded rim.

163—OLD IRON SWORD GUARD

6⁰⁰ Square, with indented corners. Carved with bamboo and plum tree; leaves and blossoms inlaid with gold and silver.

164—SHAKUDO SWORD GUARD

22⁰⁰ Scattered blossoms in relief in gold and silver. Signed by Mitsuyoshi.

165—OLD SWORD GUARD

12⁰⁰ Copper bronze and nanakoji. Incrusted with gold peonies and dogs Foo in high relief.

166—OLD IRON SWORD GUARD

11⁰⁰ Pierced and carved flowers and insects. Signed by Kinai. Seventeenth century.

167—OLD IRON SWORD GUARD

9⁰⁰ Pierced and carved design of flowers and insects. Signed by Kinai. Seventeenth century.

168—LARGE SWORD GUARD

40⁰⁰—Swimming carp on obverse and turtles and shells on reverse skilfully modeled in high relief. Exceedingly fine specimen by Natsuo. Mounted on brocade panel in polished mahogany box.

169—COPPER KOGAI

10⁰⁰—Nanakoji panel, and lifelike fireflies in relief.

170—FOUR SHAKUDO KOGAI

10⁰⁰—With nanakoji panels and decorations of birds, horse and shells in gold, bronze and silver in high relief. Two signed.

171—SET OF TEN KNIFE HANDLES

In black and gold lacquer box.

1. Shibuichi. Waves in high relief and fish encrusted in various metals. Signed by Omori Eishu.

95⁰⁰—2. Bronze. Two figures in relief with copper and gold inlay. Signed by Mazayoshi Namono.

3. Iron. Gold and silver dog and foliage in high relief. Signed by Omori Eishu.

4. Silver. Engraved, with man in boat. Signed by Yokotani Somin.

5. Bronze. Two figures in a boat, of various metals in relief. Signed by Hagiya Shoji.

6. Iron. A man looking at the moon, in gold and silver inlay. Signed by Hamono Seizin.

7. Shakudo and nanakoji. Warrior on horseback, of gold and silver in high relief. Signed by Hoynesai Haotsune.

8. Sentoku. A man looking over the fence; of various metals in high relief. Signed by Zuikado Shoyu.

9. Sawari. Landscape of gold and shakudo in relief. Signed by Fujiwara Seiju.

10. Shibuichi and nanakoji, with shakudo rim. Peonies in high relief. Signed by Goto Mitsuaki.

172—IRON KNIFE HANDLE

5⁰⁰—The Sacred Treasures in Hirata enamels.

173—JAPANESE PIPE

11⁰⁰ Silver and gold, engraved crest and incised cloud forms.

174—JAPANESE SHORT SWORD

23⁰⁰ (Tan-to.) Length of blade, 15 in.; wavy forging. Scabbard of ribbed brown lacquer, mounts of bronze, nanakoji and shibuichi, encrusted with decorations of fish and birds in various metals.

175—JAPANESE SHORT SWORD

6⁰⁰ (Tan-to.) Length of blade, 15 in.; scabbard in black lacquer, imitating leather. Kozuka and mounts of carved shakudo, and bronze inlaid with gold. Decorations of birds in flight and gold moon.

From Dr. Ernest Hart's collection.

176—MINIATURE BRONZE VASE

2⁰⁰ Bottle shape, with flattened body. With champlevé panels.

177—JAPANESE STEEL MIRROR

3⁰⁰ Storks and pine tree relief on the reverse.

Diameter, 4 $\frac{3}{4}$ inches.

178—OLD JAPANESE FOLDING TABLET

1⁰⁰ Polished brass. Pierced and finely chased, with wave patterns and foliations.

179—TWO OLD JAPANESE TABLETS

2⁰⁰ Polished brass. Etched decoration of pine and bamboo branches and floating blossoms.

180—OLD JAPANESE MINIATURE KORO

3⁰⁰ Polished brass. Lotus bud on tripod.

Height, 3 inches.

181—OLD JAPANESE BRASS KORO

5⁰⁰ Rectangular, with pierced handles and seated dog Foo; monster-head feet on cover.

182—OLD JAPANESE FOLDING LANTERN

4⁰⁰ Polished brass and oiled paper.

183—OLD JAPANESE BRASS SAKE KETTLE

1⁰⁰ Polished surface. Quadrilateral shape with swinging handle and movable spout.

184—OLD JAPANESE KORO

3⁰⁰ Polished brass. Richly carved and engraved; with scalloped edges forming lotus petals on tripod of monster-head.

Height, 3¼ inches.

185—OLD JAPANESE PRICKET CANDLESTICK

3⁰⁰ Polished brass, graceful bottle shape.

186—JAPANESE IRON JEWEL BOX

10⁰⁰ The entire outer surface damascened in gold and silver in geometrical designs. Fine silver-lined specimen by Komei.

Height, 3 inches; length, 3¾ inches.

187—OLD JAPANESE TRIPOD KORO

6⁰⁰ Polished brass. With brass stand and carved teakwood lid.

Height, 7¾ inches.

188—OLD JAPANESE HIBACHI

18⁰⁰ Polished brass. Oval shape, with swinging handle and pierced cover. Has carved wood stand.

Height, 6 inches; length, 5½ inches.

189—OLD JAPANESE PEWTER SAKE JUG

3⁰⁰ With twisted handle and dragon ornament. Signed by Koshu.

190—OLD JAPANESE BRONZE OKOMONI

18⁰⁰ Lifelike turtle by Toun and signed.

Length, 4 inches.

191—JAPANESE BRONZE TRAY

Lotus-leaf shape, standing on its own crinkled stems. Veins, crabs and frog inlaid in silver wire.

Height, 3½ inches; length, 6 inches.

192—OLD CHINESE BRONZE TEAPOT

Kylins carved and modeled on sides and lid, in full relief. Fret and other borders. Dragon handle. Has teakwood stand.

193—OLD JAPANESE BRONZE TRIPOD INCENSE BURNER

Two dragons in relief forming handles, incised bands of palmettes; rich brown patina. Has carved wood stand and cover.

Height, 4½ inches.

194—GOROSA HAMMERED BRONZE TEAPOT

With swinging handle which is wrapped with bamboo wicker wood. Signed. Has fine carved teakwood stand.

Height, 4 inches.

195—OLD JAPANESE BRONZE BOWL

Globular shape. The outer surface covered with network of twine and threads, cast in relief.

Height, 5½ inches.

196—OLD JAPANESE BRONZE SACRIFICIAL VESSEL

Fungi handle. Golden-brown patina. Signed by Gorosa 5th.

Length, 7½ inches.

197—OLD JAPANESE BRONZE FLOWER-HOLDER

Formed as the stump of a bamboo branch. Rich mottled brown and red patina. Signed by Yoshi Kiyo.

Length, 11 inches.

198—OLD JAPANESE IRON COVERED JAR

8⁰⁰—
Grape vine in bearing, skilfully modeled in relief.

Height, 5½ inches.

199—OLD JAPANESE BRONZE HANGING VASE

5⁰⁰—
Amphora shape. Ribbed body and relief ornament of a dragon. Has carved wood tripod stand.

Height, 3¾ inches.

200—OLD CHINESE BRONZE VASE

17⁰⁰—
Showing interesting effects of mixing red lacquer with molten bronze. Of graceful hexagonal bottle shape with dragon-head handles and incised palmettes.

Height, 10¼ inches.

201—JAPANESE BRONZE OKOMONO

85⁰⁰—
An enraged tiger.

Length, 12 inches.

202—OLD JAPANESE COPPER HIBACHI

27⁰⁰—
Globular shape with swinging handle, repoussé chased border round the shoulder and cover; foliated scrolls and flowers. Rich red patina.

Diameter, 8½ inches.

203—ANTIQUA CHINESE BRONZE GIFT VASE

32⁰⁰—
Oviform with two rudimentary handles. Golden yellow patina. Sanscrit mark underneath the foot: "Cherish this." Has carved wood stand and cover. Hsüan-Te, 1426-1437.

Height, 9½ inches.

204—JAPANESE BRONZE VASE

35⁰⁰—
Bottle shape with dragon handles and relief band of foliated scrolls. Beautiful patina of verdigris-green mottled with red. By Mitsu Shiro.

Height, 9 inches.

12 50
205—ANTIQUE CHINESE BRONZE TRIPOD KORO

With stand and cover to correspond. Blossoming plum branches forming handles, feet, openwork cover and stand. Fine golden-yellow patina.

Height, 13 inches.

115 00
206—JAPANESE BRONZE VASE

Graceful oviform and spreading mouth. Swimming carp and lotus plants skilfully modeled in relief. Rich mottled brown patina. Has carved teakwood stand.

Height, 13 inches.

85 00
207—JAPANESE IRON PLAQUE

Beautifully decorated in gold and other lacquers in imitation of "Zogai" and damascene work. In the center is a landscape and river view, with sacred mountain in the distance and a procession of daimios and their retinues. The inner border is composed of dragons amid cloud forms, and the outer border of various diaper patterns intercepted by butterflies.

Diameter, 17 $\frac{3}{4}$ inches.

17 50
208—LARGE OLD JAPANESE CLOISONNÉ PLAQUE

Decoration, two daimio warriors with landscape in rich, brilliant coloring. Conventional ornament with spray of chrysanthemums and butterflies on the reverse.

Diameter, 21 inches.

7 50
209—HAMMERED COPPER TRAY

Repoussé decoration with brass clamps at the indented corners.

15 00
210—PAIR OF ANTIQUE CANDLE SNUFFERS WITH TRAY

Polished brass. Queen Anne period.

6 00
211—HAMMERED BRASS CASKET

Made for the Arts and Crafts Society's exhibition in London.

212—WROUGHT-IRON HANGING LAMP

8⁰⁰— With crimson glass flame cup. Good modern work from Liège, Belgium.

213—BRASS HANGING CHANCEL LAMP

9⁰⁰— Old Florentine. Of chased and pierced work. Fitted with spring candle socket and red glass flame cup.

Length, with chains, 30 inches.

214—SET OF PERSIAN ARMOR

40⁰⁰— Helmet, shield and one gauntlet. Iron, with decorations of Arabic inscriptions, bosses and floral work, damascened and inlaid with gold.

TEXTILE EMBROIDERIES AND TAPESTRIES

215—BRUSSELS ROSE-POINT LACE DOILY

Fine specimen.

11⁰⁰— *8½ inches square.*

216—TWO PIECES OLD JAPANESE TEXTILES

3⁰⁰— (A) Strip with storks, cloud forms and diaper brocaded in brown and white silks and gold threads.

(B) Half of an obi, of tan silk, with figures and boats on water, in dark old gold and bronze color silks.

217—SMALL BROCADE SQUARE

2⁰⁰— Green-gold and black, with swastikas and diamonds alternating. Lined with white brocade satin.

218—PORTION OF PRIEST'S ROBE

3⁰⁰— Terra-cotta silk, with cloud forms in white, plum color and gold. Lined with bright green silk.

Length, 62 inches; width, 13 inches.

219—THREE CHINESE SILK TAPESTRY MATS

6⁰⁰—Conventional birds, symbols and mythological beasts in various colors and gold threads.

220—OLD CHINESE TAPESTRY HANGING

Five medallions of storks in white, and bats and cloud forms on a scarlet ground.

11⁰⁰—*Length, 72 inches; width, 10½ inches.*

221—JAPANESE TEMPLE HANGING

5⁰⁰—Brown silk, with archaic dragon woven in metal threads; kiri and other crests in white satin appliqué.

Length, 52½ inches; width, 12¾ inches.

222—PORTION OF A JAPANESE PRIEST'S ROBE

15⁰⁰—Gold ground with red trellis design and circles of birds and flowers in various colored silks. Lined with white satin brocade.

Length, 61½ inches; width, 13 inches.

223—PORTION OF JAPANESE PRIEST'S ROBE

9⁰⁰—Purple silk with silver and gold floral designs. Lining of shot purple silk.

Length, 62½ inches; width, 13 inches.

224—TWO FUKUSA OR GIFT CLOTHS

9⁰⁰—(A) Old gold silk with an all-over pattern of conventional peonies and scrolls in the same color.

(B) Gray silk with green foliage, and a plant-box and fan stenciled in various colors.

225—SMALL JAPANESE BROCADE SQUARE

4⁰⁰—Dark blue with diaper and medallions woven in gold. Lined with white silk.

226—OLD JAPANESE BROCADE SQUARE

13⁰⁰— Dark blue silk. Lanterns and conventional floral designs in gold, red and blue. Lined with dark green silk.

Length, 37½ inches; width, 26 inches.

227—PIECE OF OLD JAPANESE BROCADE

7⁰⁰— Dark blue, with kiri crests woven in gold and swastika fret brocaded in brown.

Length, 39 inches; width, 26½ inches.

228—OLD JAPANESE BROCADE

9⁰⁰— Dark blue with diaper and floral ornament in gold thread and various colors. Lined with Tussock silk.

Length, 36½ inches; width, 26 inches.

229—OLD JAPANESE BROCADE SQUARE

6⁰⁰— Golden center, with conventional Moorish design, interwoven with various colored silks, with broad gray and blue border. Lining of blue silk.

34 inches square.

230—OLD JAPANESE BROCADES

10⁰⁰— Black satin; all-over design of oblong panels and dragons in gold, in low tones of silk.

Length, 63 inches; width, 25½ inches.

231—OLD JAPANESE BROCADE

12⁰⁰— Gold trefoil and diaper design on dark blue ground. Lined with purple silk.

Length, 62 inches; width, 38½ inches.

232—OLD CHINESE TAPESTRY PANEL

17⁰⁰— Deity, birds, rocks and flowers woven in various colors and gold threads, on a red ground. Terra-cotta brocade border. Lined with white silk.

Length, 70 inches; width, 20 inches.

233—JAPANESE BROCADE COVER

9⁰⁰ Brown silk with floral pattern woven in lighter tone. Lined with imperial yellow satin.

Length, 49 inches; width, 25½ inches.

234—OLD JAPANESE BROCADE COVER

15⁰⁰ Green and blue flowers on a golden silk ground. Lined with red silk.

Length, 59 inches; width, 49 inches.

235—OLD CHINESE SATIN BROCADE

42⁵⁰ Turquoise-blue ground with peonies, lotus and symbolical bats brocaded in apricot color.

Length, 83 inches; width, 60 inches.

236—OLD CHINESE SATIN BROCADE COVER

27⁵⁰ Design of boys and trees in golden yellow on a brilliant red satin ground. Blue and white embroidered satin border. Lined with light blue silk.

60 inches square.

237—SUMPTUOUS JAPANESE OBI

47⁵⁰ Heavy black satin with a design of closed and opened fans in gold, silver and various colors. Golden "Mon" woven at one end.

Length, 66 inches; width, 26½ inches.

238—BEAUTIFUL SAGE-GREEN SATIN BROCADE

17⁵⁰ With conventional flowers in alternate bands, woven in gold threads and dark green and brown silks.

Length, 52 inches; width, 28 inches.

239—OLD JAPANESE PRIEST'S ROBE

15⁰⁰ Dark blue satin with all-over design in flowers brocaded in red, gray and blue. Lined with Tussock silk.

Length, 83½ inches; width, 46½ inches.

240—SUMPTUOUS JAPANESE PRIEST'S ROBE

17⁵⁰— Composed of various brocades with all-over design of gold inscriptions, emblems and crests.

Length, 78½ inches; width, 46½ inches.

241—OLD JAPANESE PRIEST'S ROBE

22⁵⁰— Old rose satin with repeating pattern of conventional chrysanthemums and flowers in gold and soft colors. Lining of green silk.

Length, 79 inches; width, 24 inches.

242—OLD JAPANESE PRIEST'S ROBE

12⁵⁰— Dark green silk with dragons and cloud forms woven in gold threads and various colors of silk.

Length, 72 inches; width, 43½ inches.

243—OLD JAPANESE PRIEST'S ROBE

15⁵⁰— Terra-cotta satin brocade with self-colored design partially embroidered with a gold outline. Lining of blue taffeta, embroidered with crest and inscription in orange and black silk cords.

Length, 82 inches; width, 45 inches.

244—OLD JAPANESE PRIEST'S ROBE

25⁵⁰— Dark blue satin with Hōwō birds and dragons, flowers and cloud forms woven in gold thread and various silks. Lined with red silk.

Length, 82 inches; width, 47 inches.

245—OLD JAPANESE PRIEST'S ROBE

17⁵⁰— Soft yellow silk, with cross-bands all over of green satin brocade. Lined with russet silk.

Length, 84 inches; width, 45½ inches.

246—OLD JAPANESE PRIEST'S ROBE

22⁵⁰—
Terra-cotta satin ground with dragons in circles and cloud forms in gold threads and various silks. Lined with Tussock silk.

Length, 79 inches; width, 46 inches.

247—OLD CHINESE BROCADE PORTIÈRE

37⁵⁰—
Old-rose satin ground with a design of boys at play in cross bands. Wide border at top with birds, dragons and Chinese fret pattern.

Length, 91 inches; width, 55½ inches.

248—OLD JAPANESE BROCADE HANGING

102⁵⁰—
Dark blue satin ground with dragons and cloud forms in golden yellow, gray and light blue.

Length, 76 inches; width, 42 inches.

249—GORGEOUS OLD JAPANESE WALL HANGING

22⁵⁰—
Red satin with large circular ornaments in pink, green and silver.

Length, 81 inches; width, 79 inches.

250—PAIR OLD CHINESE SILK TASSELS

10⁰⁰—
Sage green with gold tops.

251—PAIR OLD CHINESE SILK TASSELS

12⁰⁰—
Bright red with gold tops. Finely braided. Triple fancy knotting.

252—LOT ASSORTED TASSELS

11⁰⁰—
Various colors and shapes.

253—FOUR YARDS CHINESE SILK FRINGE

47⁵⁰—
Pink network with alternating red, white, pink and green tassels in fine silk.

Depth, 16 inches.

(PROPERTY OF MISS IDA M. MANCHESTER)

254—JAPANESE DOMESTIC SHRINE HANGING

3⁰⁰— Three-cornered. Dull dark blue felt with lotus plant applied in colored felts.

255—OLD CHINESE BROCADE PANEL

4⁰⁰— Landscape, Chinese characters, river view and border design woven in gold threads and silks. Framed under glass.

Height, 19 inches; width, 8¾ inches.

256—FUKUSA OR GIFT CLOTH

8⁰⁰— Red satin with kiri crest within circle embroidered in gold and silver threads.

257—FUKUSA OR GIFT CLOTH

22⁵⁰— Old-rose satin with scattered chrysanthemums embroidered in various silks and gold threads.

258—FUKUSA OR GIFT CLOTH

72⁵⁰— Pale blue satin with the "hundred storks" ornamentation embroidered in natural colors in silk and gold thread.

259—FUKUSA OR GIFT CLOTH

12⁵⁰— Sky-blue satin with a circular crest design in laid cerise-colored silk cord.

260—FUKUSA OR GIFT CLOTH

12⁵⁰— Dark blue satin with the Magic Coat, pine branches and cloud forms embroidered in various silks and gold thread.

261—FUKUSA OR GIFT CLOTH

20⁰⁰— Dark blue satin with two emblems of good fortune in laid tan color silk cord and gold thread.

262—SUMPTUOUS FUKUSA OR GIFT CLOTH

17⁰⁰— Dark blue satin, with two hexagonal boxes, with cords, tassels and shells for the Japanese games of shells, in gold bullion and laid work.

263—OLD CHINESE PALACE HANGING

42⁵⁰— Imperial yellow soft silk of the finest quality. Decoration, floral sprays of satin stitch embroidered alike on both sides in many soft colors.

Width, 58 inches; length, 4 yards.

264—OLD CHINESE LAMBREQUIN

17⁵⁰— Medallions of butterflies and scattered blossoms embroidered in various colors of silk on white satin. Border in blue, green and pink silks and gold thread.

Length, 58 inches; width, 13½ inches.

265—OLD CHINESE LAMBREQUIN

15⁰⁰— Crimson figured silk. Phœnixes, peonies and branches of plum blossoms, in Nankin blues with gold threads.

Length, 78 inches; width, 20 inches.

266—JAPANESE KIMONO

16⁰⁰— Red figured crêpe, richly embellished in gold threads with blossoms, butterflies, bamboo, trellis work and other designs.

SECOND AND LAST AFTERNOON'S SALE

THURSDAY, APRIL 17, 1913

AT THE AMERICAN ART GALLERIES

BEGINNING AT 2.30 O'CLOCK

(PROPERTY OF MR. WALTER MANCHESTER)

SNUFF BOTTLES AND OBJECTS IN JADE CRYSTAL AND AGATE

267—CHINESE PORCELAIN SNUFF BOTTLE

13⁰⁰ Miniature figures of warrior painted in color, with red and other enamels, on obverse and reverse. Chalcedony stopper. Chi'en-lung (1736-1795).

268—CHINESE GLASS SNUFF BOTTLE

3⁰⁰ Intricately decorated on the inner surface with rocks, flowers and birds. Green stopper. Ch'ien-lung (1736-1795).

269—CHINESE CLOISONNÉ SNUFF BOTTLES

17⁵⁰ Flattened shape. With conventional ornaments in red, green and dark blue, upon a turquoise ground. Red ivory stopper. Ch'ien-lung (1736-1795).

270—CHINESE CAMPHOR-GLASS SNUFF BOTTLE

8⁰⁰ With sprays of pink flowers and green leaves in glass appliqué; green stopper to match.

271—CHINESE AMBER SNUFF BOTTLE

12⁰⁰ Clouded orange-yellow. Carved pink coral stopper. Ch'ien-lung (1736-1795).

272—CHINESE COMPOSITION SNUFF BOTTLE

7⁰⁰ Brown and mottled red and yellow fei-t'sui stopper.

273—CHINESE PORCELAIN SNUFF BOTTLE

7⁰⁰ Flattened shape. Fine quality coral-red glaze. Fei-t'sui stopper. Yung-Chêng (1723-1735).

274—CHINESE CRYSTAL GLASS TWIN SNUFF BOTTLES

16⁰⁰ Intricately decorated on the inner surface with landscapes, flowers and other subjects. Blue glass stoppers. Ch'ien-lung (1736-1795).

275—CHINESE GLASS SNUFF BOTTLE

8⁰⁰ In imitation of amber. Modeled handles at the sides. Red and green glass stopper. Ch'ien-lung (1736-1795).

276—CHINESE JADE SNUFF BOTTLE

17⁰⁰ Smoky gray, highly polished surface. Chalcedony stopper. Ch'ien-lung (1736-1795).

277—CHINESE CRYSTAL GLASS SNUFF BOTTLE

11⁰⁰ Intricately decorated on the inner surface with singing bird on pine branch on obverse and river view on reverse. Rose quartz stopper. Ch'ien-lung (1736-1795).

278—CHINESE GLASS SNUFF BOTTLE

6⁰⁰ Brown with black markings to resemble agate. Green glass stopper. Ch'ien-lung (1736-1795).

279—CHINESE WHITE JADE SNUFF BOTTLE

17⁰⁰ Rectangular, with drafted edges and carved mask handles. Fei-t'sui green jade stopper. Ch'ien-lung (1736-1795).

280—CANTON ENAMEL TWIN SNUFF BOTTLES

3⁰⁰ Painted in light blue, yellow and rose-pink, with symbolical bats and cloud forms. Carved silver-gilt stoppers. Ch'ien-lung period (1736-1795).

281—CHINESE COMPOSITION SNUFF BOTTLE

8⁰⁰ Mottled red on a yellow ground. Green glass stopper. Ch'ien-lung period (1736-1795).

282—CHINESE AGATE SNUFF BOTTLE

20⁰⁰ Grayish-white with black and brown moss formations. Ogre-mask handles. Green glass stopper. Ch'ien-lung period (1736-1795).

283—CHINESE WHITE JADE SNUFF BOTTLE

12⁰⁰ Flattened slender form. Highly polished turquoise stopper. Ch'ien-lung period (1736-1795).

284—CHINESE CHALCEDONY SNUFF BOTTLE

12⁰⁰ Light brown color. Carved ogre-head and ring side handles. Fitted with an imperial green jade stopper mounted in the original old gold setting. Ch'ien-lung period (1736-1795).

285—CHINESE CHALCEDONY SNUFF BOTTLE

9⁰⁰ Rich dark brown color, with lighter veining. Highly polished surface. Red ivory stopper. Ch'ien-lung period (1736-1795).

286—SMALL JADE BOTTLE

35⁰⁰ Flattened globular shape. Greenish-white with highly polished surface. Has red coral stopper. Engraved seal mark. Ch'ien-lung period (1736-1795).

287—YELLOW JADE GIRDLE CLASP

7⁰⁰ Carved with a conventional dragon in full relief and highly polished.

Length, 3¼ inches.

288—ROCK CRYSTAL SEAL

10⁰⁰ Of exceeding purity; topped with a carved and pierced ornament. In fitted case with vermilion box.

289—SMALL ROCK CRYSTAL VASE FOR SHRINE

6⁰⁰ Hexagonal, tall and slender, with lip and floreated base. Perfectly clear.

Height, 3¼ inches by 1 inch.

290—CHALCEDONY SACRIFICIAL CUP

6⁰⁰ With dragon handle. Light red, orange and milk-white veinings. Fitted with a teakwood cover, set with green jade, and stand.

291—YELLOW JADE ARMLET

3⁰⁰ With light brown markings, unpolished.

Diameter, 3½ inches.

292—PAIR GREEN JADE ARMLETS

11⁰⁰ Of rich dark color. Highly polished surface.

Diameter, 3¼ inches.

293—A LILY LEAF IN DARK GREEN JADE

35⁰⁰ Of fine color and quality.

3¼ inches by 4¼ inches.

294—WHITE JADE BOX

50⁰⁰ Floral form. Incrusted with various-colored jades and rose quartz on the cover. From the Summer Palace, Pekin.

1¾ inches by 3⅝ inches.

32⁵⁰
295—WHITE JADE VASE

Of greenish tint. Carved with four feet and two conventional dragons on each side in full relief and undercutting. Carved teakwood stand to fit.

Height, 3½ inches.

38⁰⁰
296—WHITE JADE SCEPTER

Of greenish shade, elaborately carved and pierced with cloud forms and bats.

Length, 7 inches.

80⁰⁰
297—WHITE JADE BOOKMARK

Quite plain and thin, with a rolled end.

Length, 11 inches.

65⁰⁰
298—WHITE JADE BOX

Globular shape on low foot. Quite plain and very pure in color; highly polished surface. Inlaid teakwood stand to fit.

Diameter, 3⅙ inches.

34⁰⁰
299—TWO EGGS OF ENGLISH BLUE-JOHN QUARTZ

One red and the other blue; highly polished. From the Derbyshire quarries, England.

Length, 3 inches.

7⁰⁰
300—NATURALISTIC SPRAY OF WHITE HAWTHORN AND JONQUILS

With dark-blue leaves, in a white holder bound with yellow cords. Hirado (1740). Mounted on silk.

Length, 5¾ inches.

12⁰⁰
301—OVAL CHALCEDONY DISH

Of rich red and brown color; highly polished. From the Condoover Hall Collection.

Length, 5¼ inches; width, 3¾ inches.

302—CHALCEDONY BLOSSOM-SHAPED BOWL

32⁵⁰ Unusually large and engraved on each side with two sprays of plum blossoms. Light-brown color, beautifully marked and highly polished. Has teakwood stand.

Diameter, 6 inches.

303—CHINESE BRACELET

3⁰⁰ Of opaque glass beads and mounted with original blue silk cords.

304—CHINESE NECKLACE

6⁰⁰ Composed of green jade beads in various sizes and shapes.

305—MANDARIN NECKLACE

25⁰⁰ Composed of fifty-three beads made from the skull of the sacred crane. Soft warm yellow color and highly polished. Finished with green jade bead pendant and silk tassel. Very rare, and beautiful in color.

306—MANDARIN NECKLACE

35⁰⁰ Composed of thirty-one fei-t'sui jade and thirty pink coral beads. Alternating and evenly matched in color and size. Finished with Chinese tassel.

307—MANDARIN NECKLACE

50⁰⁰ Composed of forty-three beads of dark green jade, and oval chalcedony, alternating; and with a rock crystal and one glass pendant. Rich colors.

308—MANDARIN NECKLACE

22⁵⁰ Composed of sixty-five beads of green jade, coral, and cat's-eyes, alternating, and of various sizes and colors. Unusual and rich.

309—MANDARIN NECKLACE

22⁵⁰ Composed of forty-one large beads of several sizes and shapes and delicate colors.

310—MANDARIN NECKLACE

67⁵⁰— Composed of thirty-four large beads and eleven fei-t'sui jade. Graduating in size from $\frac{5}{8}$ inch to 1 inch in diameter. United with white-silk tassels. Very handsome.

311—COLLECTION OF THIRTY-FIVE OJIMES

15⁰⁰— Of carved ivory, bone, lacquer and wood. The majority old specimens.

312—COLLECTION OF METAL-WORK OJIMES

80⁰⁰— Forty-seven specimens in gold, silver, shakudo, shibuichi and other metals, and of exquisite workmanship.

313—DAIMIO'S OFFICIAL CHAIN

37⁵⁰— Composed of ninety beads of chalcedony, $1\frac{1}{4}$ inches diameter. Carved wood and glass, in imitation of jade and rock crystal, and mounted with pendants of four handsome black tassels.

314—SMALL DECORATED CUP

4⁰⁰— Ch'ien-lung period. Supported by a modeled lotus spray forming three gold feet.

Diameter, $2\frac{3}{4}$ inches.

OLD CHINESE PORCELAINS

315—MINIATURE BLUE AND WHITE BOTTLE

25⁰⁰— The Dragon Procession, in two shades of blue on white ground. Four-character mark of the Yung-Chêng period (1723-1735).

316—BLUE AND WHITE SNUFF BOTTLE

12⁵⁰— Equestrian and other figures in brilliant underglaze blue.

317—BLUE AND WHITE EGGSHELL SAUCER

3⁰⁰— Seated female figures in dark underglaze blue. Four-character mark.

318—BLUE AND WHITE SMALL PLATE

200 Soft-paste type. Scepter-head and floral scrolls in two shades of blue.

319—ROUGE BOX

2250 Brown crackle soft-paste. Dragon and cloud forms and wave designs penciled in underglaze blue. Gold lacquer repair. Four-character mark of Hsüan-Tê (1426-1435).

320—POWDER-BLUE ROSE-WATER SPRINKLER

7200 Reserve panels of floral designs.

Height, 6 inches.

321—BLUE AND WHITE GOURD-SHAPED VASE

1730 Alternate vertical panels of emblems and flowers with diapered bands penciled in opaque underglaze blue.

Height, 6 inches.

322—PAIR OF BLUE AND WHITE ROSE-WATER SPRINKLERS

6500 Alternating panels of flowers and "Hundred Antiques" in brilliant underglaze blue.

Height, 7 inches.

323—PAIR BLUE AND WHITE ROSE-WATER SPRINKLERS

2400 Floral and scrolls panel. (Repaired.)

Height, 8¼ inches.

324—PAIR BLUE AND WHITE BOWLS

5500 Conventional all-over design of peonies and leafy scrolls finely painted in opaque blues. Six-character mark of K'ang-hsi period (1662-1722).

Diameter, 6½ inches.

325—PAIR BLUE AND WHITE BOWLS

3000 Shaded blue ground with white floral ornaments and four oblong panels containing blue floral sprays. K'ang-hsi period (1662-1722).

326—BLUE AND WHITE GOURD-SHAPED VASE

5750 "The Hundred Antiques" painted in underglaze blue on a brilliant white ground. Has tall teakwood stand.

Height, 8¼ inches.

327—BLUE AND WHITE HAWTHORN GINGER JAR

1950 Scattered plum blossoms in reserve on an opaque blue ground marked to resemble cracking ice. Has carved teakwood cover and stand.

Height, 8 inches.

328—BLUE AND WHITE HAWTHORN GINGER JAR

7500 Decorated with hanging branches and sprays of hawthorn, in white, upon a shaded blue ground marked to resemble cracking ice. Has carved teakwood cover and stand.

Height, 8 inches.

329—BLUE AND WHITE HAWTHORN SAUCER

3250 Cluster of blossoms in reserve on an opaque blue ground. Six-character mark.

Diameter, 6½ inches.

330—PAIR BLUE AND WHITE DEEP SAUCERS

1200 Lotus pattern. Alternate panels with female figures, flowers and plants in brilliant underglaze blue. K'ang-hsi period 1662-1722).

Diameter, 6½ inches.

331—BLUE AND WHITE PLATE

1200 Deep border of raised swirling panels filled alternately with monkeys, trees and flowers. Center of conventional birds and peonies.

Diameter, 8½ inches.

332—BLUE AND WHITE PLATE

700 Dark blue flowers and grasses. Narrow fluted border with alternating vertical and horizontal panels of flowers.

Diameter, 10 inches.

333—BLUE AND WHITE HAWTHORN PLATE

14⁰⁰ Clusters of blossoms in reserve on an opaque blue ground marked to resemble cracking ice. Six-character mark of Chêng-hua (1465-1487). (Apocryphal.)

334—BLUE AND WHITE PLATE

5⁰⁰ White fan-shaped panel in center on blue ground surrounded with reserve floral ornament. Conventional border in light blue. K'ang-hsi (1662-1722).

Diameter, 9 inches.

335—PAIR BLUE AND WHITE PLATES

20⁰⁰ Center panels, decorated with figure subjects. Painted in brilliant underglaze blue. Diaper borders interrupted with reserve medallions of figures. K'ang-hsi (1662-1722).

Diameter, 10¾ inches.

336—PAIR BLUE AND WHITE DISHES

40⁰⁰ Lotus pattern. Decoration of sprays of asters in dark cobalt-blue.

Diameter, 11 inches.

337—PAIR BLUE AND WHITE PLATES

45⁰⁰ Landscapes with figures in several shades of blue. Diapered blue borders interrupted with foliated medallions edged with dark blue bands and filled with blue peony sprays. Chia Ching period (1522-1566). (Apocryphal.)

Diameter, 10½ inches.

338—LARGE BLUE AND WHITE PLATE

37⁰⁰ Sonorous porcelain. Dragons and lotus sprays painted in dark opaque blue. Six-character mark. Chêng-hua (1465-1487). (Apocryphal.)

Diameter, 14½ inches.

339—BLUE AND WHITE DEEP PLATE

8250 Central basket of flowers in brilliant blue. Border of foliated panels of floral sprays, interspersed with various diaper patterns.

Diameter, $13\frac{3}{4}$ inches.

340—LARGE BLUE AND WHITE PLATE

1500 Female figures and floral motives painted in brilliant opaque blue. Six-character mark of Chêng-hua (1465-1487). (Apocryphal.) Repaired.

Diameter, $14\frac{1}{2}$ inches.

CHINESE SINGLE-COLOR PORCELAINS

341—MINIATURE GOURD-SHAPED BOTTLE

1750 Mottled peach-bloom and stone-blue glaze. Four-character mark. Ch'ien-lung (1736-1795).

Height, 3 inches.

342—MINIATURE PEAR-SHAPED VASE

1500 Coated with a *sang-de-bœuf* vase of Lang-yao type.

Height, $3\frac{1}{4}$ inches.

343—WRITER'S WATER JAR

2250 Invested with a camelia-leaf green glaze of brilliant quality and minutely crackled. Ch'ien-lung period (1736-1795). Has ivory lid and teakwood stand.

344—MINIATURE VASE

1500 Enameled with a brilliant red glaze of *sang-de-bœuf* type. Tao-Kuang (1821-1850). Has teakwood stand.

Height, 3 inches.

345—MINIATURE GLOBULAR JAR

1250 Covered with a monochrome glaze with ashes of roses tint. Ch'ien-lung (1736-1795).

346—SMALL OVIFORM JAR

17⁰⁰— Invested with an iron-rust glaze of fine quality. Ch'ien-lung (1736-1795). Has chalcedony stopper.

Height, 3¼ inches.

347—IVORY-WHITE LIBATION CUP

12⁵⁰— Flanged oval lip, and base supported by conventional branches of hawthorn and magnolia sprays, in high relief on each side.

Height, 2½ inches.

348—SMALL OVIFORM VASE

25⁰⁰— Enameled with a camellia-leaf green of brilliant quality and minutely crackled. Ch'ien-lung (1736-1795).

Height, 4½ inches.

349—GLOBULAR-SHAPED JAR

22⁵⁰— Invested with an iron-rust glaze of exceedingly fine quality. K'ang-hsi period (1662-1722). Has repoussé and openwork lid.

Diameter, 3¼ inches.

350—SMALL HEXAGONAL VASE

30⁰⁰— With two scroll handles on neck. Invested with a peacock-blue glaze of brilliant quality, which is marked with a fish-roe crackle. Ch'ien-lung (1736-1795).

351—GOURD-SHAPED BOTTLE

155⁰⁰— Enameled with a monochrome glaze of coral-red of fine quality. Yung-Chêng (1723-1735).

Height, 6 inches.

352—SMALL BOTTLE-SHAPED VASE

12⁰⁰— Coated with a mottled red glaze. Tao Kuang (1821-1850).

Height, 6 inches.

253—PURE WHITE GLOBULAR-SHAPED VASE

75⁰⁰—Deer and pine trees carved in relief. Chêng-hua (1465-1487). (Apocryphal.)

Height, $5\frac{1}{4}$ inches.

354—PINK CRACKLED SAUCER

5⁰⁰—The entire surface covered with a minute crackle and delicate pink glaze.

Diameter, 6 inches.

355—COVERED BOWL

17⁰⁰—Invested with a coral-red glaze of brilliant quality. Ch'ien-lung (1736-1795).

Diameter, 5 inches.

356—TEA BOWL

17⁰⁰—Coated with a thick running glaze of *sang-de-bœuf* type. Has tall teakwood stand.

Diameter, $5\frac{1}{2}$ inches.

357—PAIR IMPERIAL BOWLS

85⁰⁰—Thin sonorous porcelain. Invested with a monochrome glaze of brilliant green of iridescent luster. The outer surface covered with a decoration of children at play in a garden and border designs delicately edged in the paste. Yung-Chêng (1723-1735).

Diameter, 6 inches.

358—PAIR PINK BOWLS

14⁰⁰—The outer and inner surfaces invested with a delicate pink crackle glaze.

Diameter, 5 inches.

359—PAIR MODERN VASES

10⁰⁰—Pear-shaped. Brilliant coral-red glaze. (One repaired.)

Height, $9\frac{1}{2}$ inches.

360—BOTTLE-SHAPED VASE

40⁰⁰ Dense porcelain. Enameled with a brilliant *sang-de-bœuf* glaze. Ch'ien-lung (1736-1795).

Height, $7\frac{1}{4}$ inches.

361—BOTTLE-SHAPED VASE

20⁰⁰ Dense porcelain of the Tao-Kuang period. Covered with a brilliant apple-green glaze, applied over a pronounced crackle ground.

Height, 8 inches.

362—TRIPLE-GOURD-SHAPED BOTTLE

12⁵⁰ Invested with a *flambé* glaze of brilliant quality, which is applied over a boldly crackled surface. Tao Kuang (1827-1850). Has teakwood stand.

Height, $9\frac{1}{2}$ inches.

363—MING POTTERY VASE

12⁵⁰ Pear-shaped, with cylindrical neck with flange top. Invested with a green glaze of brilliant opaque quality applied over a minutely crackled surface.

Height, 11 inches.

364—IVORY WHITE VASE

108⁰⁰ Graceful tall slender form. Decoration of dragon, cloud forms and fire emblems, delicately etched in the paste underneath the glaze. Chên-hua (1465-1487). (Apocryphal.)

Height, $14\frac{3}{4}$ inches.

365—DEEP PLATE

12⁵⁰ With indented edge. Enameled with an orange-yellow glaze of brilliant quality.

Diameter, $11\frac{1}{4}$ inches.

366—BOTTLE-SHAPED VASE

30⁰⁰ Invested with a monochrome glaze of mottled peachbloom tint. Ch'ien-lung (1736-1795). Has handsomely carved orangewood stand.

Height, $10\frac{1}{2}$ inches.

367—PEAR-SHAPED VASE

3500 With boldly flanged neck. Enameled with a monochrome glaze of turquoise blue of fine even quality, applied over a minutely crackled surface. Ch'ien-lung (1736-1795). Has teakwood stand.

Height, 13½ inches.

368—TALL OVIFORM VASE

21100 With short spreading tubular neck. Invested with a peacock-blue glaze of brilliant opaque quality, applied over a surface covered with a fish-roë crackle. Ch'ien-lung (1736-1795).

Height, 14½ inches.

369—CELADON BOTTLE-SHAPED VASE

23000 Decorated with conventional lotus and leafy scrolls, covering almost the entire surface, executed in white slip. Ch'ien-lung period (1736-1795). Seal mark underneath the foot.

Height, 15 inches.

370—LARGE BOTTLE-SHAPED VASE

36000 Invested with a peacock-blue glaze of fine brilliant quality, applied over a surface marked with minute crackle. Ch'ien-lung (1736-1795). Has finely lacquered redwood stand. From the Murrietta Collection.

Height, 14½ inches.

371—LARGE PEAR-SHAPED VASE

10000 Of dense porcelain and graceful form enameled with a monochrome glaze of *sang-de-bœuf* of brilliant quality. Ch'ien-lung period (1736-1795). Has carved teakwood stand.

Height, 15 inches.

EUROPEAN CERAMICS

372—SMALL DRESDEN DISH

1 00 Pastoral figures and floral sprays in enamel colors.

373—TWO VENETIAN CUPS

3 00 Borders of medallions and floral festoons in yellow, lilac and red on white ground.

Diameter, 2¾ inches.

374—WORCESTER CUP AND SAUCER

18 00 Alternate blue and white panels of red and green flowers on a white ground.

Diameter, 5 inches.

375—SPODE SAUCER

2 00 Close all-over design and geometric border in gold.

Diameter, 5½ inches.

376—BOW CUP AND SAUCER

16 00 Richly foliated border in lilac, red and green, with sprays, on a white ground.

377—WORCESTER SMALL JUG

10 00 Chinese figures in colors on a white ground.

378—CAPO-DI-MONTE COVERED JUG

2 00 Mask spout.

379—OLD MAJOLICA SQUARE DISH

3 00 With inverted angles. Renaissance ornament of birds, vase and leaf scrolls. Signed.

5 inches square.

380—WORCESTER SMALL OVAL DISH

19 00 Brilliant red and gold decoration in Chinese style.

381—LARGE BOWL

12⁵⁰ Decoration of Chinese garden scenes. Peonies and border designs in enamel colors of the *famille rose*.

Diameter, $11\frac{3}{4}$ inches.

382—DELFT PLATE

6⁰⁰ Foliated panels of flowers in blue in Persian style.

Diameter, $10\frac{1}{2}$ inches.

383—PAIR OLD STAFFORDSHIRE OVAL DISHES

6⁰⁰ Landscapes with negroes. Borders of palm trees and fern leaves in blue. Impressed mark. Stevenson.

Length, $10\frac{1}{2}$ inches.

384—OLD STAFFORDSHIRE SMALL PLATTER

2⁰⁰ Blue and white willow tree decoration. Impressed mark.

Length, 9 inches.

385—OLD STAFFORDSHIRE PLATTER

5⁰⁰ *Bleu de Nankin* decoration in Chinese style.

Length, 12 inches.

386—TWO DELFT PLATES

6⁰⁰ Baskets of flowers and penciled scroll borders in cobalt-blue.

Diameter, $8\frac{3}{4}$ inches.

387—DELFT PLATE

6⁰⁰ Thickly covered with blue flowers and fruit in Chinese style.

Diameter, $10\frac{1}{4}$ inches.

388—PAIR DELFT PLATES

13⁰⁰ Thickly covered with flowers and foliated plants in blue.

Diameter, 9 inches.

389—LARGE DELFT PLATE

25⁰⁰ Decorated in cobalt-blue. Figure of Justice in center. Renaissance and diapered border, with panels of birds and flowers.

Diameter, 13½ inches.

390—LARGE OLD ENGLISH PLATTER

5⁰⁰ Decorated in two shades of blue. Central decoration of vase, flowers and sprays. Border of Renaissance and diapered ornament.

15 inches by 19½ inches.

391—LARGE OLD ENGLISH PLATTER

5⁰⁰ Blue and white willow pattern.

Length, 22¼ inches.

392—NANKIN PLATTER

Celadon glaze with floral sprays in blue.

Length, 12½ inches.

393—NANKIN PLATTER

7⁰⁰ Flowers and rocks in colored enamels and *bleu de Nankin*.

Length, 11¾ inches.

394—NANKIN PLATTER

Phoenix, dragons and mythical animals decorated in enamel colors and *bleu de Nankin*.

VERY FINE JAPANESE LACQUERS

395—VERMILION LACQUER SAKE SAUCER

3⁰⁰ Figure of street performer and monkey, and blossoming plum tree in gold and other lacquer. Signed.

Diameter, 4½ inches.

396—VERMILION LACQUER SAKE SAUCER

2⁰⁰ Fujiyama and dragon in clouds. Signed; in gold and other lacquers.

Diameter, 3¾ inches.

397—VERMILION LACQUER SAKE SAUCER

200 With similar decoration to No. 396.

Diameter, 3½ inches.

398—SET OF THREE SAKE SAUCERS

500 Vermilion lacquer, with views of Mount Fujiyama, pine grove and water, finely executed in gold lacquer.

399—SAKE SAUCER

400 Silver lacquer with landscape in India ink. The under surface gold with imperial crests.

Diameter, 4½ inches.

400—TWO VERMILION LACQUER SAKE SAUCERS

400 One decorated with Turtles of Longevity in gold, the other with storks.

401—TWO VERMILION LACQUER SAKE SAUCERS

200 One with mountainous landscape and river view, the other with pine tree, rocks and stork. Penciled in gold and other lacquers.

402—VERMILION LACQUER SAKE SAUCER

100 Mountains, garden view and palaces finely executed in gold and silver lacquer.

Diameter, 5½ inches.

403—THREE LARGE VERMILION SAKE SAUCERS

400 All decorated in gold lacquer, one with the sacred pearl, one with pine cones, and the other with detached cherry blossoms.

404—INRO

100 Dull gold ground with Hōwō birds in relief, in different shades of gold. Signed by Jokasai.

405—INRO

10⁰⁰

Polished gold ground with scattered cherry blossoms in relief, in different shades of gold. Signed by Seisen.

406—INRO

9⁰⁰

Polished black ground, entirely covered with microscopically penciled gold caligraphy, stating the titles of five hundred poems.

407—INRO

8⁰⁰

Pattern wrapped vertically, showing fine gold ground at the sides. Very delicate work.

408—OLD IVORY INRO

9⁰⁰

Skilfully carved in wicker basket pattern.

409—INRO

13⁰⁰

Chrysanthemums and imperial crests in gold and bronze lacquer on a dull brown ground.

410—INRO

6⁰⁰

Polished black lacquer, with decoration of bamboo and mandarin ducks in gold lacquer and inlaid mother-of-pearl. Signed by Koma-Kiorin.

411—INRO

28⁰⁰

Black lacquer, with swimming carp and aquatic plants delicately penciled in gold and silver lacquer. Signed Kanshio-sai.

412—INRO

12⁰⁰

Two circular panels incrustated with flower and insect in jade and porcelain, on a nashiji ground. Signed by Koma-Kenya.

413—INRO

11⁰⁰ Polished gold ground with sprays of convolvulus in red, dark green and gold in slight relief.

414—INRO

35⁰⁰ Polished black ground decorated with numerous figures in landscape in silver, gold and black. Fine work by Shiomi (signed).

415—INRO

38⁰⁰ Tsui-shu lacquer. Landscape with figures carved in relief upon brocaded ground, and symbols at each end. Bronze ojime, shaped as a temple drum with the Mitsu-tomoye on each side, in black, and a netsuke of Tsui-shu lacquer. Fine old work.

416—INRO

5⁰⁰ Polished black ground with a figure on each side in gold, red and silver. Nashiji ends. Shaped as a flattened barrel.

417—INRO

9⁰⁰ Polished black ground with dragon flies on both sides, in red, black, gold and silver. Wings incrustated with powdered mother-of-pearl. Nashiji sides and ends. Signed Igarashi Shunsai.

418—LARGE INRO

52⁵⁰ Gold lacquer landscape in relief on a rich mosaic gold ground. In six compartments with sides and ends in black and gold. By Kajikawa 1st.

419—INRO

43⁰⁰ Polished black ground with girls gathering flowers, in green, red and gold. Wooden netsuke and inlaid lacquered ojime to correspond. Very fine example by Shunso (signed).

420—INRO

17⁰⁰ Polished silver ground with two birds and a sheaf of millet, beautifully penciled in black and gold. Signed by Shiomi.

421—INRO

32⁵⁰ Carved ivory. A legend and blossoms richly and elaborately encrusted with coral, tortoise shell and pearl. Signed by Shibeyama. One Tsui-shu and one incrustated ivory ojime, with an old brown ivory Manju netsuke attached.

422—WOOD TOBACCO POUCH

5⁰⁰ Carved to represent plaited bamboo, incrustated with utensils of the tea ceremony in various woods and ivory. Carved ojime and netsuke attached, the former representing a recumbent horse, in wood, by Tomotada.

423—TOBACCO POUCH

11⁰⁰ Natural wood incrustated with a faïence duck, bamboo leaves, and large silver moon, in gold, pearl and colored lacquers. Has a green porcelain ojime, and faïence netsuke representing an octopus escaping from a broken jar. Faïence seal of Ritsuo.

424—WOOD TOBACCO POUCH

6⁰⁰ Finely carved in low relief with conventional ornament.

425—INRO

20⁰⁰ Guri lacquer with polished black surface on a conventional design which shows the different layers of lacquer.

426—PRIEST'S SYMBOL

3⁰⁰ Carved orangewood. Fungus design with loose wooden chain attached.

427—JAPANESE JEWELRY BOX

2⁰⁰ Finely polished wood showing beautiful grains.

428—JAPANESE EBONY BOX

15⁰⁰ Skilfully carved in relief. "A Hundred Sparrows in Flight." Signed Kakuho.

429—SMALL SQUARE WOOD TRAY

3⁰⁰ Incrusted with porcelain and lacquered emblems. Signed.

430—JAPANESE MINIATURE BOX

3⁰⁰ Shaped as an orange, with a mouse on the lid tearing off the rind, in relief. Signed Shokin.

431—TOBACCO POUCH AND PIPE CASE

12⁵⁰ In leather. Handsomely marked. Clasps and other mounts in silver, representing Fujiyama, dragons and clouds. Kagami-buta, with silver dragon attached by fifty-four silver chains.

432—ANTIQUÉ BAMBOO PIPE CASE

8⁰⁰ Ornamented with bird on a bough. Flowers and rocks in old carving. Signed Masatsugu.

433—VERMILION LACQUER PIPE CASE

22⁰⁰ Mounted in gold. Finely carved with peacocks, flowers, sparrows and grasses.

434—JAPANESE FLOWER BASKET

12⁰⁰ Very fine workmanship, finished in dark brown. Signed Arima.

435—SET OF MINIATURE TABLETS

3⁰⁰ Natural wood, lacquered and incrusted with birds and flowers on one side, and having poems written in gold on the other.

436—SMALL JAPANESE COMB

3⁰⁰ Tortoise-shell, carved and decorated in gold lacquer.

437—SET OF THREE DAIMIO HAIR ORNAMENTS

4⁰⁰ Decorated in gold and other lacquers.

438—VERMILION LACQUER SAKE CUP

6⁰⁰ Decorated on the inner and outer surfaces in gold lacquer with fungus, peacock feathers and foliated scrolls. Has teakwood stand.

439—SMALL PERFUME BOX

10⁰⁰ In tsui-shu (carved red) with pine and plum branches on a diapered dark green ground.

440—PERFUME BOX

8⁰⁰ Polished black lacquer, with disks, cords and tassels penciled in red gold.

441—SQUARE SAKE CUP

20⁰⁰ Polished black lacquer with gold and silver foliage on the outside. Brilliant red ground within. A top border and central circle of gold and silver maple leaves on a gold ground.

442—PERFUME BOX

3⁰⁰ Polished black lacquer with sprays of cherry blossoms and maple leaves penciled in gold.

443—MINIATURE DESPATCH BOX

5⁰⁰ Polished black lacquer with gold flowers and grasses. Silver and pearl handles.

444—PAIR MINIATURE TRAYS

3⁰⁰ Polished black lacquer with dandelions and grasses in gold.

445—CIRCULAR PERFUME BOX

13⁰⁰ Polished black lacquer with portrait of Uzume, Goddess of Mirth, in gold. Nashiji interior.

Diameter, 3¾ inches.

446—INCENSE BURNER

3⁰⁰ Polished black lacquer. Grasses in gold lacquer. Flat old ivory lid and metal lining.

447—CIRCULAR PERFUME BOX

7⁰⁰ Polished black lacquer, with cherry blossom decoration finely executed in gold, silver and red lacquers.

Diameter, 3¾ inches.

448—BLACK LACQUER PERFUME BOX

3⁰⁰ Lotus and leaf scrolls in gold, silver and red lacquers.

449—INCENSE BURNER

18⁰⁰ Polished black lacquer inlaid with prunus spray in colors. Blossoms carved in high relief. Domed brass cover of pierced honeycomb pattern. Metal lining. By Shunsho (1726-1792).

Diameter, 3½ inches.

450—OLD CHINESE SQUARE TRAY

9⁰⁰ Imperial garden scene with figures intricately inlaid in mother-of-pearl.

3¼ inches square.

451—PERFUME BOX

7⁰⁰ Polished black lacquer, decorated with peacock feathers exquisitely penciled in gold lacquer. Interior finished in dull gold.

Height, 3 inches; diameter, 3 inches.

452—SMALL PERFUME BOX

27⁰⁰ Flat, oblong shape, in silver lacquer. Decoration outside, a black pedestal lantern with small black and gold writing box. The interior finished in gold and decorated with a reclining lady reading a silver scroll.

453—SUPERB PERFUME BOX

32⁰⁰ In gold lacquer, with mother-of-pearl maple leaves scattered on a stream and sprays of chrysanthemums beautifully executed in raised gold. Interior finished in nashiji.

454—PERFUME BOX

7⁰⁰ Representing a bird cage. Decorated in gold and other lacquers. The cover ornamented with incrustated spray of chrysanthemums.

455—MINUTE GOLD LACQUER BOX

23⁰⁰ Flat, square shape. Mountainous landscape and waterfall in polished and raised gold. Nashiji interior.

456—MINUTE GOLD LACQUER BOX

8⁰⁰ Flower shape. Chrysanthemums delicately executed in raised gold on a polished gold ground.

457—GOLD LACQUER LOZENGE-SHAPED BOX

6⁰⁰ Profusely ornamented with overlapping cherry blossoms in green and red gold lacquers.

458—GOLD LACQUER PERFUME BOX

45⁰⁰ Square shape. On the lid Daruma in a red cloak looming out of the darkness, and on the under sides of box a shadow appears. Signed Koma Kiosu.

459—SUPERB PERFUME BOX

32⁵⁰ Double fan shape. Finished and exquisitely decorated in gold, silver and other lacquers. Interior of nashiji.

460—MINIATURE WRITER'S BOX

27⁵⁰ Polished black lacquer. Iris in gold lacquer and paths in mother-of-pearl. Interior finished in very fine nashiji.

461—SUPERB LACQUER BOX

25⁰⁰—Representing a book, with a bough of cherry blossoms and title in gold, silver and pearl inlay on a black ground, and a running stream with flowers on the under side in gold. A silver lining with scattered red and green maple leaves.

462—GOLD LACQUER BOX

15⁰⁰—Peach shape. Polished gold with its own leaves and stalk in different shades of gold.

Length, 3 $\frac{3}{4}$ inches.

463—CIRCULAR PERFUME BOX

22⁵⁰—Polished black lacquer. Decorated with a gold and red despatch box on the top, and with brocade and scroll borders round the edge. Nashiji interior.

Diameter, 3 $\frac{3}{4}$ inches.

464—GOLD LACQUER BOX

10⁰⁰—Square shape, with indented corners. Flowers and grasses in raised gold.

2 $\frac{1}{2}$ inches by 3 $\frac{3}{4}$ inches.

465—LOZENGE-SHAPED BOX

18⁰⁰—Polished black lacquer. With Taikobo's Legend in colors on the lid, and the Takaramono in gold round the side. Fine example of Shunsho (1726-1792).

Height, 3 $\frac{1}{2}$ inches; length, 4 $\frac{3}{4}$ inches.

466—IVORY OBLONG BOX

12⁰⁰—Decorated with wistaria and various insects incrustated in mother-of-pearl, coral and tortoise-shell.

Length, 3 $\frac{5}{8}$ inches.

467—GOLD LACQUER SQUARE BOX

22⁵⁰—With impressionistic treatment of a castle in pearl and lead on a dome-shaped lid. Of the Korin school.

Height, 3 inches; length, 3 $\frac{1}{2}$ inches.

468—BEAUTIFUL SWEETMEAT BOX

45⁰⁰ In two compartments, with tray. Polished black lacquer, decorated with mountainous landscape and foliage beautifully executed in penciled and raised gold. Tray decorated to conform, and interior finished in fine nashiji.

Height, 2¾ inches; length, 3¾ inches.

469—SMALL CABINET

18⁰⁰ Of young ebony wood, containing seven drawers within enclosed doors. Ornamented with wistaria, maple leaves and floral medallions in gold lacquer. Silver mounts. Signed by Hiromasa.

Height, 3¾ inches; width, 3¾ inches.

470—BLACK LACQUER GLOBULAR BOX

17⁵⁰ Wistaria blossoms and net design executed in raised gold. Nashiji interior.

Height, 3½ inches; length, 4 inches.

471—SUPERB MINIATURE MANUSCRIPT BOX

50⁰⁰ Ornamented with various fan designs beautifully executed in raised gold and other lacquers on a black and gold mosaic ground. Interior of fine nashiji. Mounted on a gold and nashiji stand.

Height, 2 inches; width, 3½ inches; length, 4¾ inches.

472—WRITER'S BOX

17⁵⁰ Polished black lacquer. Decoration, a rich brocade robe in red and other colors, draped upon a gold and black lacquer frame. On the inner surface of cover, a priest's symbol (futsujin) in relief. Fitted with silver crescent-shaped water-vessel.

Width, 5¼ inches; length, 5½ inches.

473—TSUI-SHU (CARVED RED) LACQUER BOX

40⁰⁰ On the lid, "The Worthies of the Bamboo Grove," and on the sides and ends floral motive and sparrows, modeled in high relief.

65⁰⁰
474—SUPERB GOLD LACQUER BOX

With tray inside. The box representing a precious book wrapped in an elaborate gold brocade cover of exquisite workmanship.

Height, 1½ inches; width, 3¼ inches; length, 3½ inches.

85⁰⁰
475—BEAUTIFUL LACQUER BOX

Shaped as three intersecting boxes, in polished gold, with landscape, foliage and flowers artistically rendered in many shades of gold and silver lacquer. A tray inside is of similar workmanship. By Harui.

Height, 4 inches; length, 10 inches.

27⁵⁰
476—SUPERB GOLD LACQUER BOX

Square shape, on four low feet. The outer surface of fine quality of polished gold lacquer, and embellished with flowering plants, butterflies and sparrows, inlaid in mother-of-pearl. The inner surface is of nashiji and decorated with symbols (mitsu-tomoye), pierced at the sides and mounted in silver.

Height, 3½ inches; length, 5½ inches.

30⁰⁰
477—WRITING BOX

Nashiji ground inside and out, with scroll and trellis design interspersed with Tokugawa crests in gold on the outer surface. The cover, inside, has two gold storks in landscape. Fitted with a full set of writer's implements, consisting of two gold lacquer brushes, ink holder, knife and paper piercer, and furnished with slate inkstone and chased and carved silver water vessel.

Length, 9½ inches.

55⁰⁰
478—KORIN WRITING BOX

In polished black, with impressionistic treatment of hut roofs in pearl, lead and gold lacquer upon the dome-shaped cover. Inside, a branch of maple leaves in similar work. Fitted with slate inkstone and with engraved brass water-vessel. A fine example of Korin (1660-1716). Signed.

Length, 9½ inches.

479—BLACK LACQUER OBLONG TRAY

2 00

Various fan designs, composed of natural floral sprays, delicately penciled in gold, silver and colored lacquers.

Width, $7\frac{1}{2}$ inches; length, $10\frac{3}{4}$ inches.

480—CIRCULAR PLAQUE

16 00

With black central panel richly incrustated with a basket of flowers, executed in carved ivory, mother-of-pearl and coral. Brown lacquered border, decorated in red and gold.

Diameter, $12\frac{3}{4}$ inches.

481—OLD CHINESE LEATHER DESPATCH BOX

7 00

Finished in vermilion lacquer and ornamented with floral motives and butterflies, with embossed work and gilded.

Height, $2\frac{1}{2}$ inches; length, $13\frac{1}{2}$ inches; width, $7\frac{1}{2}$ inches.

482—OLD CHINESE VERMILION LACQUER OBLONG BOX

5 00

Of cut leather. Central panel of birds and peonies, and end panels of swastika fret, all of which are surrounded by a leaf scroll border. The sides and ends are of geometric design.

Length, $17\frac{1}{2}$ inches; width, $4\frac{1}{2}$ inches.

483—BEAUTIFUL OLD CHINESE MANUSCRIPT BOX

22 50

Black lacquer finish. The entire outer surface covered with a swastika fret inlaid in mother-of-pearl. Decorated with three dragons, executed in raised gold and other lacquers.

Height, 5 inches; length, 15 inches; width, 12 inches.

484—MANUSCRIPT BOX

47 50

Polished black lacquer. Decorated with a sleeping cat and branch of peonies in gold, red and silver lacquers in high and low relief. Silver mounts and nashiji lining. A very fine specimen of Kajikawa 1st (about 1781), signed with his seal.

Height, 5 inches; length, $15\frac{1}{2}$ inches; width, 12 inches.

485—IMPERIAL SWEETMEAT BOX

105⁰⁰
Hexagonal, with indented angles, in three tiers. Entirely covered with checker pattern in shades of gold and with a large Tokugawa crest on the cover. Nashiji lining. Once in the possession of the daughter of the Prince of Satsuma.

Height, 12 inches; diameter, 10½ inches.

486—BEAUTIFUL MANUSCRIPT BOX

32⁵⁰
Of Japanese pear-wood. Artistically embellished with quail and floral motives in ivory, pearl and tortoise-shell. Lined with blue brocade. By Shibeyama.

Height, 5½ inches; length, 15 inches; width, 13 inches.

487—MANUSCRIPT BOX

20⁰⁰
Fine-grain polished wood. Top of lid ornamented with a faience figure of a Japanese lady in flowing brocade robe; inside of lid with floral motives in gold lacquer. By Kenya.

Height, 6 inches; length, 17½ inches; width, 13 inches.

488—SMALL CHINESE TEAKWOOD CABINET

27⁵⁰
With four drawers, the faces of which are decorated with flowers, fruits and poems, inlaid in mother-of-pearl.

Height, 13½ inches; width, 10 inches.

489—OLD CHINESE SMALL CABINET

42⁵⁰
Teakwood, with six drawers and enclosure. The front panels of drawers and sliding doors of enclosure are of orangewood, the embellishment throughout, which is artistically treated, consisting of floral scrolls, dragon flies and butterfly, executed in relief carving and mother-of-pearl.

Height, 12½ inches; width, 10½ inches.

490—CHINESE TEAKWOOD CABINET

62⁵⁰
With eight drawers and top enclosure. The front panels of drawer and sliding door to enclosure are of orangewood with carved openwork floral scroll pattern, incrustated with mother-of-pearl. Metal mounts.

Height, 14 inches; width, 13 inches.

491—PAIR CYLINDRICAL VASES

40⁰⁰

Of orangewood. Elaborately ornamented with skilful relief carving and undercutting of numerous storks, bamboo grove and sparrows. Finest workmanship by Masanao.

Height, 14 inches; diameter, 7 inches.

492—HANDSOME JAPANESE CABINET

22⁰⁰

With numerous drawers, shelves and enclosures. Finished in cherry lacquer, and decorated with branches of cherry blossoms in gold, red and black lacquer. The doors of enclosures ornamented in relief with winter landscapes executed in various pigments.

Height, 32 inches; width, 26 inches; depth, 12 inches.

493—OLD CHINESE TEAKWOOD BOX

5⁰⁰

Fitted with tray. Plain polished surface, brass mounts and handles.

Height, 6½ inches; length, 10 inches.

494—OLD CHINESE TEAKWOOD BOX

27⁰⁰

With three compartments and handled. Tray has brass mounts.

Height, 10¼ inches; length, 15½ inches.

495—SQUARE TEAKWOOD STAND

8⁰⁰

With openwork panels and India marble top.

Height, 8 inches; length, 12 inches.

496—CARVED TEAKWOOD STAND

17⁰⁰

Tall, octagonal shape, with carved openwork panels and slender legs.

Height, 15 inches; diameter, 11 inches.

496A—CARVED TEAKWOOD STAND

17⁰⁰

Circular shape, with dragon-scroll legs and openwork panels.

Height, 8 inches; diameter, 13 inches.

EVENING SALE
THURSDAY, APRIL 17, 1913
AT THE AMERICAN ART GALLERIES

BEGINNING AT 8.15 O'CLOCK

(PROPERTY OF MR. WALTER MANCHESTER)

JAPANESE COLOR PRINTS

*(All the Japanese prints are mounted within either Japanese or
toned paper; hinged mats)*

497—GAKUTEI

3⁵⁰ (Pupil of Shunsho and Hokusai.) Blackbird perched on
torii in front of the crimson sun. 1820-1840.

498—GAKUTEI

3⁰⁰ (Pupil of Shunsho and Hokusai.) Lady and boy in a gar-
den. Border of impressed cherry blossoms. 1820-1840.

499—GAKUTEI

3⁰⁰ (Pupil of Shunsho and Hokusai.) Two ladies and a child in
a garden. Printed in low tones and enhanced by patterns
impressed in silver. 1820-1840.

500—GAKUTEI

3⁰⁰ (Pupil of Shunsho and Hokusai.) A seated male figure,
richly robed, with metallic background and impressed pat-
terns in gold and silver. 1820-1840.

501—HIROSHIGE 1ST

4⁰⁰ — Snow scene at night. Figures crossing a bridge; Fuji in the distance. 1796-1858.

502—HIROSHIGE 1ST

8⁰⁰ — Figures in a heavy rainstorm, pine grove in the background. From "The Tokkaido Series." 1796-1858.

503—HIROSHIGE 1ST

6⁰⁰ — Female figures by the lakeside heating cloth in moonlight. One of "The Six Delights of Tamagawa." 1796-1858.

504—HIROSHIGE 1ST

3⁰⁰ — Two fishes. From "The Fish Set." 1796-1858.

505—HIROSHIGE 1ST

8⁰⁰ — Bird on bough of blossoms. 1796-1858.
From Monsieur Clemenceau's Collection, Paris.

506—HIROSHIGE 1ST

9⁰⁰ — A fan design of chrysanthemums upon a dark-blue ground. Rare. 1796-1858.

507—HIROSHIGE 2ND

2⁰⁰ — Mountainous landscape and river view seen through a half-opened circular window. 1840-1865.

508—HIROSHIGE 2ND

2⁰⁰ — Lake scene with tree and rock in the foreground and mountainous landscape in the background. 1840-1865.

509—HIROSHIGE 2ND

A street procession. 1840-1865.

510—HIROSHIGE 2ND

7⁰⁰ — Eagle and winter landscape. Brilliant impression. From the "Hundred Views of Yedo." 1840-1865.

511—HIROSHIGE 2ND

3⁰⁰ Lake scene with distant view of Mount Fujiyama. From the "Hundred Views of Yedo." 1840-1865.

512—HIROSHIGE 2ND

Cranes alighting in the marshes. From the "Hundred Views of Yedo." 1840-1865.

513—HIROSHIGE 2ND

Snow scene with figures crossing a bridge at night. From the "Hundred Views of Yedo." 1840-1865.

514—HIROSHIGE 2ND

7⁰⁰ Snow scene with two bridges, and Fuji in the distance. 1840-1865.

515—HIROSHIGE 2ND

2⁰⁰ Winter landscape with mountains in the foreground and river in the distance, and falling snow. 1840-1865.

516—HARUNOBU

08⁰⁰ A seated Samurai, served with tea by a young lady. Landscape background. Fine impression, 1705-1772.
From Monsieur Clemenceau's Collection, Paris.

517—HARUNOBU

12⁵⁰ Domestic group of three figures and a child. Fine impression. 1705-1722.

518—HIROSHIGE

37⁵⁰ Snow-clad mountains, cascade and river. 1796-1858.

519—HOKU'KEI

1⁰⁰ Pupil of Hokusai. A warrior in full armor holding in his right hand a bow. 1820-1856.

520—HOKU'KEI

100 Pupil of Hokusai. A carp leaping from a tub. 1820-1856.

521—HOKU'KEI

200 A warrior and dragon in combat. 1820-1856.

522—HOKU'KEI

100 Blossoms and emblems. 1820-1856.

523—HOKU'KEI

100 Group of five male and female figures seated under the boughs of a cherry tree. 1820-1856.

524—HOKU'KEI

100 Man bathing horse's foot in a tub of water. 1820-1856.

525—HOKU'KEI

1200 Still life. Two fish on a porcelain tray, and tobacco pouch. 1820-1856.

526—HOKU'KEI

300 Black lacquer box with blue and white bowl, and brush. 1820-1856.

527—HOKUSAI

1900 A set of seven black and white prints, "Illustrations of Chinese Poems." 1760-1849.

Average size, about 7¼ to 9¼ inches.

528—HOKUSAI

500 Mount Fujiyama in the snow. From "Hundred Views of Fujiyama." In monotone. 1760-1849.

529—HOKUSAI

500 Group of cranes standing, Fuji in the distance. In black and white. 1760-1849.

530—HOKUSAI

100 The Goddess Konohana Sakuyahini. Black and white.
1760-1849.

531—HOKUSAI

1500 Set of three small landscapes and figures. 1760-1849.

532—HOKUSAI

500 Branch with persimmon and grasshopper in finely combined low tones. 1760-1849.

533—HOKUSAI

200 Fukurokuju and lady attendants pouring sake into a large saucer which Fukurokuju holds. 1760-1849.

534—HOKUSAI

900 "The Red Mountain." Snow-capped. 1760-1849. Fine impression. In perfect condition.

535—KUNISADA

1500 A male figure seated and surrounded by toilet requisites. Printed in low tones and enhanced by impressed patterns in silver and gold. 1785-1864.

536—KUNISADA

600 An actor *en rôle*, printed in low tones and enhanced by impressed patterns in silver. 1785-1864.

537—KUNISADA

200 A female reclining figure, reading a letter. 1785-1864.

538—KUNISADA

4500 A bridal procession in beautifully combined tones of pink, violet, green, yellow and lavender. 1785-1864.

From Monsieur Chemenceau's Collection, Paris.

539—KUNIYASU

2⁰⁰ — A lady seated, admiring a dwarf plum-tree. Printed in delicate tints and impressed in white and silver. 1805-1836.

540—KUNIYOSHI

10⁰⁰ — A lady reclining in a palanquin. Printed in fine colors and impressed with gilding and silver. 1788-1861.

541—KUNIYOSHI

3⁰⁰ — Warrior on horseback in water. Printed in brilliant colors. 1788-1861.

542—KUNIYOSHI

3⁰⁰ — A girl stretching out blue printed cloth to dry. In brilliant tones of red, green, purple and blue.

543—KUNIYOSHI

3⁰⁰ — Urashima and his dream, which is depicted in the distance. Printed in low tones of red, green, brown and yellow. 1788-1861.

544—KUNIYOSHI

13⁰⁰ — Original outline design, unfinished, of warrior and a demon in combat. (Tsuna?) 1788-1861.

545—OKUMURA MASANOBU

24⁰⁰ — Group of four female figures, two seated and two standing. 1685-1764.

546—OKUMURA MASANOBU

16⁰⁰ — An album of black and white Japanese wood-prints. Domestic and legendary subjects. 1685-1764. Bound in Japanese style, with an added brocade cover. Perfect condition.

547—TACHIBANA MORIKUNI

28⁰⁰ A set of ten black and white prints of figure and landscape subjects. (Probably cut from a book.) 1670-1748.
From Dr. Ernest Hart's Collection.

548—REUSEN

3⁰⁰ Female casting a spell over a goat.

549—SHINSAI

1⁰⁰ (Pupil of Hokusai.) A group of emblems, delicately printed in harmonious colors.

550—SHUNCHO

47⁵⁰ Triptych. Ladies and children promenading. Printed in tones of green, yellow and black. 1785-1810.
From Monsieur Clemenceau's Collection, Paris.

551—KATSUKAWA SHUNCHO

10⁰⁰ A man seated, with a pipe, and a lady standing.
From Monsieur Clemenceau's Collection, Paris.

552—KATSUKAWA SHUNCHO

19⁰⁰ Two richly robed ladies promenading. In delicate tones of pink, green, yellow and lavender.

553—KATSUKAWA SHUNCHO

16⁰⁰ Two children playing and a lady in the background. Printed in fine combination of colors.

554—KATSUKAWA SHUNCHO

12⁰⁰ Group of three figures, at the sea coast. In delicate tones of yellow and black. 1785-1810.

555—KATSUKAWA SHUNCHO

6⁰⁰ Three female figures on a balcony overlooking a river. 1785-1810.

556—KATSUKAWA SHUNKO

20⁰⁰

An actor in black robe and pink obi wearing two swords and holding an umbrella. 1785-1810. (Signed Yeddo, about 1770.)

557—KATSUKAWA SHUNKO

10⁰⁰

Richly robed male figure. (Signed Yeddo, about 1770.)

558—KATSUKAWA SHUNSHO

3⁰⁰

A lady in blue and violet robe. 1726-1792.

559—KATSUKAWA SHUNSHO

7⁰⁰

A lady in a flowered blue and violet robe. Unusual. 1726-1792.

560—KATSUKAWA SHUNSHO

5⁰⁰

An actor, richly robed and holding a fan. 1726-1792.

561—KATSUKAWA SHUNSHO

11⁰⁰

A lady wearing an elaborate robe, standing in a garden. In delicate tones of pink and green. 1726-1792.

562—KATSUKAWA SHUNSHO

23⁰⁰

A lady seated, and another looking through a screened opening in the background. 1726-1792.

563—KATSUKAWA SHUNYEI

30⁰⁰

(Pupil of Shunsho.) A lady in a black and green robe, with a delicate pink obi. A fine impression in low tones. 1761-1819.

564—KATSUKAWA SHUNYEI

23⁰⁰

An actor in a drab and gray robe unsheathing a sword. 1761-1819.

565—SHUNMAN

Portrait of a lady. 1780-1800.

4⁰⁰

566—TOYOKUNI 1st

New Year's festival. Group of four seated female figures in an interior. In fine tones of pink, purple, green and yellow. 1769-1825.

10⁰⁰

567—TOYOKUNI 1st

A lady seated and holding a fan. 1769-1825.

17⁰⁰

568—TOYOKUNI 1st

Two actors in male and female costume. 1769-1825.

11⁰⁰

569—TOYOKUNI 1st

A lady, richly robed, carrying a metal lantern. Fine tones of brown, red, black and green. 1769-1825.

9⁰⁰

570—UNKNOWN

A set of six India-ink drawings on thin vellum. Figure and landscape subjects.

8⁰⁰

571—UNKNOWN

Original India-ink drawing of a deity with two figures in Chinese costume.

1⁰⁰

572—UNKNOWN

Poems and plum blossoms in tones of pink, green and yellow.

2⁰⁰

573—UNKNOWN

Spray of flowers on a tray.

2⁰⁰

574—UNKNOWN

7⁰⁰— End of a temple roof, with the red sun and a tiger. Brilliant impression.

575—UTAMARO

17⁰⁰— Lady with a fan, in tones of blue, red and yellow. 1753-1805.

576—YEISEN

10⁰⁰— A lady making her toilet. In brilliant tones of red, blue and black. 1790-1848.

577—YEISEN

8⁰⁰— Lady and a bowl of red fishes. In delicate tones of pink, yellow, green and black. 1790-1848.

578—YEIZAN

8⁰⁰— Three ladies promenading. In fine tones of red, blue, pink, brown and black. 1800-1830.

579—YEIZAN

15⁰⁰— A lady, richly robed and wearing a black and white obi. 1800-1830.

580—YEISHI

85⁰⁰— Triptych. Ladies and children visiting a flower show. In yellow, delicate pink, black and green.

581—YEISHI

120⁰⁰— Triptych. Ladies on a balcony overlooking the Sumida river. Printed in delicate tones of pink, yellow, green and black. Fine impression.
From Monsieur Clemenceau's Collection, Paris.

FRAMED JAPANESE PRINTS

582—SET OF TWELVE SHIPS OF THE DAIMIOS

17⁵⁰ With their respective crests on the sails. By Hokusai Katsushika (?). Each in a separate black frame.

583—HIROSHIGE

40⁰⁰ Swimming ducks and reeds. Upright panel. Framed under glass. 1796-1858.
From Monsieur Clemenceau's Collection, Paris.

584—KORIUSAI

30⁰⁰ Kakemonoye. Lady and hawk, Mount Fuji in the distance. Very fine print in low tones. Framed under glass. 1760-1780.
From Monsieur Clemenceau's Collection, Paris.

585—KITAO MASONUBO

25⁰⁰ Diptych. Domestic interior, figures of three ladies and child. Very fine print in delicate coloring and impressed pattern. Framed under glass. 1761-1816.
From Monsieur Clemenceau's Collection, Paris.

586—TOYOHIO

52⁵⁰ Diptych. Japanese domestic, balcony and garden scene; ladies engaged in serving tea, in writing and at other pursuits. Framed under glass. 1773-1828.
From Monsieur Clemenceau's Collection, Paris.

587—HOKUSAI

52⁰⁰ Two-fold screen, with the artist depicted in contemplation of a beautiful landscape in one panel, and sea-waves in the other. Finely painted on silk, with brocade and black lacquer mounting. 1760-1849.

588—JAPANESE PAINTING ON SILK

7⁰⁰ Monkey on cherry bough. Framed under glass.

589—OLD CHINESE PAINTING ON RICE PAPER

3⁰⁰—Flowers, butterflies and insects. Finely executed in naturalistic colors. Framed under glass.

590—ARTISTIC JAPAN

2¹⁰⁰—English edition of a Monthly Illustrated Journal of Arts and Industries, compiled by S. Bing. Edited by M. B. Huish. Bound with the colored covers in six volumes. Octavo. Publishers: Sampson Low Rivington, Limited, London.

(PROPERTY OF MISS IDA M. MANCHESTER)

JAPANESE STENCILS

NOTICE: The designs are principally of floral motifs, in geometric, naturalistic, and conventional treatment, no two being alike. All are in perfect condition, having been carefully selected, and each one mounted in hinged Japanese, or toned-paper mats of the sizes given below.

591—TEN JAPANESE STENCILS

6⁰⁰—Various designs of ferns, grasses, birds, gourds, fret, group of masks and pipes.

592—TEN JAPANESE STENCILS

6⁰⁰—Birds and flowers, plum tree, diapers, leaf scrolls, tendrils, blossoming vine, shells, floating cherry blossoms, crayfish and fence with morning-glory vine.

593—TEN JAPANESE STENCILS

5⁰⁰—Medallions of floral motives, leaf scrolls, lotus and pools, blossoming vines, fret, and other designs.

594—TEN JAPANESE STENCILS

7⁰⁰—Wave designs, fan pattern, storks, asters, floral motifs, scroll patterns, maple leaves and trailing vines.

595—TEN JAPANESE STENCILS

4⁰⁰ Floral and vine motifs, grasses, ferns, brocade and other designs.

596—TEN JAPANESE STENCILS

5⁰⁰ Floral motifs, sea-weeds, arabesques, trailing vines, cherry blossoms, trellis, fret and pine branches.

597—TEN JAPANESE STENCILS

3⁰⁰ Turbulent water, wild flowers, fret and floral motifs.

598—TEN JAPANESE STENCILS

3⁰⁰ Fret pattern and arabesque.

599—FOURTEEN JAPANESE STENCILS

10⁰⁰ Fret, floral motifs, grasses, sea-weeds, lattice and conventional design.

600—FIVE JAPANESE STENCILS

7⁰⁰ Maple leaves, iris, grasses, bamboo, and storks amid pine branches.

601—FIVE JAPANESE STENCILS

7⁰⁰ Grasses, crests and wistaria, bamboo and cranes.

602—FIVE JAPANESE STENCILS

7⁰⁰ Pine amid cloud forms, flowering branches and floral motifs.

603—FOUR LARGE JAPANESE STENCILS

21⁰⁰ Carp and turbulent water, ferns, wild flowers and grasses, with birds and Japanese fishes.

604—FIVE LARGE JAPANESE STENCILS

12⁰⁰ Floral motifs, grasses and ferns.

605—FIVE LARGE JAPANESE STENCILS

20⁰⁰ Bird on plumb branch, floral motifs, and trailing vines.

606—FOUR LARGE JAPANESE STENCILS

18⁰⁰—Swimming carp, crayfish in net, butterflies, and storks in flight.

(THE PROPERTY OF MR. WALTER MANCHESTER)

ETCHINGS AND WOODCUTS

BEHAM, HANS SEBALD

1500—1550

607—ORNAMENT WITH FISH HEADS (Bartsch, No. 235)

8⁰⁰—On copper. Superb impression. In black frame.

BEHAM, HANS SEBALD

1500—1550

608—COAT OF ARMS WITH COCK (Bartsch, No. 256)

37⁵⁰—On copper. Very fine impression. From the St. John Dent Collection. In a tortoise-shell frame.

BURKE, THOMAS

1749—1815

609—"A FLOWER PAINTED BY VARELST"

9⁰⁰—After Angelica Kauffmann. Stipple engraving in brown. Framed close, in circular gold frame.

DÜRER, ALBRECHT

1471—1528

610—THE LITTLE HORSE (Bartsch, No. 96)

192⁵⁰—On copper. Superb impression, on paper water-marked with the "Bull's Head." In tortoise-shell frame.

DÜRER, ALBRECHT

1471—1528

611—THE GREAT HORSE

(Bartsch, No. 97)

On copper. Fine impression, slightly repaired at top. In tortoise-shell frame.

DÜRER, ALBRECHT

1471—1528

612—THE MARRIAGE OF THE VIRGIN AND JOSEPH

(Bartsch, No. 82)

Woodcut. Brilliant impression before the text, on paper water-marked with a large "Shield and Crown." (Hausmann, No. 45.) In carved Dutch frame.

DÜRER, ALBRECHT

1471—1528

613—THE ANGEL APPEARING TO JOACHIM

(Bartsch, No. 78)

Woodcut. Very fine and early impression, before the text. On paper with the water-mark of the "High Crown." (Hausmann, No. 21.) Very rare in this condition.

DÜRER, ALBRECHT

1471—1528

614—THE ADORATION OF THE MAGI

(Bartsch, No. 87)

Woodcut. Fine impression, before the text, on paper water-marked with a large "Shield and Crown." (Hausmann, No. 45.) Has a printer's fold in center.

DÜRER, ALBRECHT

1471—1528

615—THE FLIGHT INTO EGYPT (Bartsch, No. 89)

Woodcut. Impression before the text. From the Von

32 50 Nagler and Berlin Museum Collections.

DÜRER, ALBRECHT

1471—1528

616—THE REPOSE IN EGYPT (Bartsch, No. 90)

Woodcut. Impression before the text, on paper water-

6 50 marked similar to Hausmann, No. 22a.

EARLOM, RICHARD

1743—1822

617—A HORSE'S HEAD

After Van Dyck. Mezzotint. In ebony and gold frame.

7 50 GELÉE, CLAUDE (OF LORRAINE)

1600—1682

618—LE PORT DE MER À LA GROSSE TOUR

(Robert-Dumesnil, No. 13)

15 00 Etching. Second state, with the number 9 in left hand margin. In ebony and gold frame.

From the Dr. A. Sträter and Carl Schloesser Collections.

GOFF, COLONEL R.

619—SUNSET

Signed artist's proof, etching. In brown and gold frame.

5 00

HAIG, AXEL HERMAN

620—TARRAGONA CATHEDRAL

45⁰⁰ Signed artist's proof. Etching. Plate destroyed. In oak and gilt frame.

HAIG, AXEL HERMAN

621—THE INTERIOR OF DURHAM CATHEDRAL

100⁰⁰ Signed artist's proof etching, on Japanese paper. Limited to 425 impressions. Plate destroyed. In oak and gilt frame.

HAIG, AXEL HERMAN

622—CANTERBURY CATHEDRAL, THE PILGRIM'S STEPS

60⁰⁰ Interior view. Signed artist's proof etching, on Japanese paper. Plate destroyed. In ebony and gold frame.

HALL, OLIVER

623—KING'S LYNN

Signed artist's proof. Lithograph. Stone destroyed.

3⁰⁰ LEYDEN, LUCAS VAN

1494—1533

624—HEAD OF A WARRIOR

(Bartsch, No. 160)

6⁰⁰ In red tortoise-shell and ebony frame.

LEYDEN, LUCAS VAN

1494—1533

2⁰⁰ 625—COMPOSITION OF ORNAMENTS

(Bartsch, No. 161)

In black frame.

LUCAS, DAVID

1802—1881

626—THE CORNFIELD

30⁰⁰— After Constable. Mezzotint. Impression cut close and mounted on India paper for framing. Black and gold frame.

MERYON, CHARLES

1821—1868

627—ST. ÉTIENNE-DU-MONT

(Wedmore, No. 14)

100⁰⁰— Etching. First state. The arms of the workman on the lowest landing of the scaffold are raised above his head and close together. Very fine and brilliant impression, on Holland paper.

REMBRANDT VAN RYN

1607—1669

628—CHRIST PREACHING

(Bartsch, No. 67)

190⁰⁰— Etching. Very fine impression, with burr. In red tortoise-shell frame.

SHORT, FRANK

629—SOLWAY FISHERS

17⁰⁰— Signed artist's proof, mezzotint. Limited to 100 impressions. Plate destroyed. In oak frame.

SHORT, FRANK

630—SUNRISE ON WHITBY SCAUR

17⁰⁰— Signed artist's proof, aquatint. Plate destroyed. In plain frame.

SHORT, FRANK

631—SHAP FELL, WESTMORELAND

900
After a water color by De Wint. Signed artist's proof, mezzotint. Plate destroyed. In brown frame.

SHORT, FRANK

632—WENSLEY DALE

1300
After a painting by De Wint. Signed artist's proof, mezzotint. Plate destroyed. In ebony and gold frame.

SHORT, FRANK

633—ENTRANCE TO THE MERSEY

1600
Signed artist's proof etching. Limited to 50 impressions. Plate destroyed.

SHORT, FRANK

634—A SUSSEX DOWN

1700
After J. Constable. Signed artist's proof, mezzotint. Limited to 100 impressions. Plate destroyed.

WARD, W.

1766—1826

635—THE LAUGHING BOY

1500
After a painting by Murillo. Proof before all letters, on India paper. Mezzotint.

WATSON, CHARLES J.

636—A YARMOUTH ROW

800
Signed artist's proof, etching. Plate destroyed. In ebony and gold frame.

WYLLIE, W. L.

637—BAWLEY BOATS

8⁰⁰— Signed artist's proof. Drypoint. Limited to 60 impressions.

Plate destroyed.

WYLLIE, W. L.

638—CALM

11⁰⁰— Signed artist's proof. Drypoint. Plate destroyed.

WYLLIE, W. L.

639—MOUTH OF THE MEDWAY

9⁰⁰— Signed artist's proof. Drypoint. Plate destroyed.

(PROPERTY OF MR. WALTER MANCHESTER)

WATER COLORS AND PENCIL DRAWINGS

BALL, WILFRID

640—ALBERT DÜRER'S HOUSE IN NUREMBERG

20⁰⁰— Water-color drawing. Signed. In gold frame.

CONSTABLE, JOHN

1776—1837

641—POLLARD OAKS

17⁰⁰— Crayon drawing.

GIRTIN, THOMAS

1794—1801

642—PONT NEUF, PARIS

6⁰⁰— Pencil drawing.

GUARDI, F.

1712—1773

643—GRAND CANAL, VENICE

Water-color drawing. In gold frame.

50⁰⁰

GUARDI, F.

1712—1793

644—A VENETIAN COURTYARD

Wash drawing. Signed.

62⁰⁰

HUNT, WILLIAM

1790—1864

645—A PEAR AND BLACKBERRIES

Water-color drawing. In gold frame.

3⁰⁰

MUNN, P. S.

1773—1845

646—VALE OF FESTINIOG

Wash drawing.

3⁰⁰

PROUT, SAMUEL

1783—1852

647—TOURS

Pencil drawing.

13⁰⁰

PROUT, SAMUEL

648—BLOIS

Pencil drawing.

22⁰⁰

PROUT, SAMUEL

649—VERONA

Pencil drawing.

10⁰⁰

NOTE: The following described water colors by J. M. W. Turner were purchased by Mr. Manchester from Mr. William C. Ward of Church Terrace, Richmond, Surrey, England, an acknowledged authority on all works of Turner. In a recent letter Mr. Ward states that the water-color drawings were bought by his father at Christie's on March 25, 1899, and speaking as an expert he has no doubt whatever of their authenticity.

TURNER, J. M. W.

1775—1857

650—THE ENGLISH LAKE DISTRICT

(About 1798.) Water-color drawing. In oak frame.

100⁰⁰—

TURNER, J. M. W.

651—THE ENGLISH LAKE DISTRICT

(About 1798.) Water-color drawing. In oak frame.

100⁰⁰—

TURNER, J. M. W.

652—Como (Italy)

From a sketch by J. R. Cozens. (About 1799.) Water-color drawing. In oak frame.

110⁰⁰—

TURNER, J. M. W.

653—RAGLAN CASTLE

Pencil drawing. (From the Stokes Collection, London.)

100⁰⁰—

VAN DE VELDE, WM.

1633—1707

654—THE DUTCH FLEET IN HARBOR

Original drawing, signed. In oak frame.

22⁵⁰—

VARLEY, JOHN

1781—1873

655—A WATER SCENE

Water-color drawing. In gold frame.

800

UNKNOWN

656—LICHFIELD CATHEDRAL

Pen and ink drawing.

500

WATTS, G. F.

657—A GIRL'S HEAD

Lithograph in red.

500

OIL PAINTINGS

JAMES WARD, R.A.

ENGLISH 1769—1859

658—HASTINGS BEACH ON A SQUALLY DAY

Height, 11 inches; length, 13 inches.

(Property of Miss I. MANCHESTER)

4500

JAMES WARD, R.A.

ENGLISH 1769—1859

659—FISHING BOATS OFF YARMOUTH

Height, 12 inches; length, 18 inches.

(Property of Miss I. MANCHESTER)

5000

DAVID TENIERS THE YOUNGER

FLEMISH 1610—1694

660—PLAYING BOWLS

Height, 16½ inches; length, 19½ inches.

200⁰⁰

(Property of W. M. MANCHESTER)

J. DAVID DE HEEM

DUTCH 1600—1683

661—FRUIT AND FLOWERS

Height, 36 inches; width, 29¾ inches.

400⁰⁰

(Property of W. M. MANCHESTER)

FRANS SNYDERS

FLEMISH 1579—1657

662—A SPANIEL AND HERON IN COMBAT

Height, 52 inches; width, 41½ inches.

325⁰⁰

(Property of W. M. MANCHESTER)

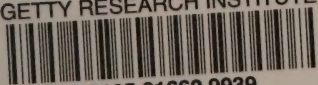
AMERICAN ART ASSOCIATION,

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